A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Last of the British Invasion-Fortescue Under the Microscope-Nice, Like a Pound of Broken Candy-Gilbert Mistakes Goethe With Signal Inability-Faust a Long, Long Failure-Devil Traditions and Dead Methods-Nym Crinkle Excited to Madness Over Langtry.

Fortescue completed the British invasion on Monday night. The circumstances of her reception and experiment differed from the two British celebrities who preceded her. Her audience was not prematurely enthusiastic. It was inclined to be coldly critical. She made a pleasant impression by her personality, won a feminine tribute of "nice" and acted, in a pot-boiling transcription of Goethe's Faust by Gilbert, with modest and rather charming girlishness, the typical part of Gretchen.

Fortescue is hardly beautiful if measured by any known standard of female beauty. But she comes so near to being beautiful that I doubt if the ordinary observer, unless it be a woman, will stop to discriminate. Her face is one of those indefinite faces that have no dominating feature or pronounced expression. In a man it would be characterless. In a woman it is nice. There is warmth in it, but no force. Her eyes baffle you if you are in front. Even with a glass they evade you with much winking and a restlessness as far as possible from the bland gaze of a Langtry.

Her figure is just of that size and build that men like. It is easily enfolded, is round, shapely, portable, convenient; a girl's figure, not a woman's; the Gretchen dress falls over it and betrays none of the exuberance of maturity. She strikes the instinct in a very few minutes as a reasonably attractive little person with no great heights or depths of character, but of just that mean of womanliness that can always accomplish the average task of pictorial acting and not tire anybody who has eyes and

Not the least of her charms is her thoroughly English voice. A warm, round, mellow voice with low tones it and sometimes tears.

Her Gretchen was not a great Gretchen. If one undertakes to measure her by the requirements of a great typical role she will fall very much short of material. And of course I am speaking of the archetypal part in Goethe's story, and not the transcription which Gilbert has made. For it was very evident to me that Gilbert deliberately undertook to let down the stops of this supernatura music to accommodate the exigency of the British stage.

I thought, as I was looking at his work, that it was another glaring example of the base and servile uses to which the pens of the British playwrights have been lately put.

They seem to me to be writing down all the grand old myths and magnificent legends which art and literature have bequeathed to us, to fit the contemporaneous poverty of the acting girl. Fancy that enduring story of "Joseph and his Brethren" serving at last in cur irreverent day as a suggestion for a bevy of simpering burlesquers, and turning up as Josephine and Her Sisters! Regard the hoary old myth of Ahasuerus reappearing as Claudian with earthquake effects. Contemplate Faust, with which all the talent of the study and the stage has wrestled for more than one generation, worked over now as one might remodel the Laocoon in wax, to make a current diversion!

There is a note on the programme that informs the reader that the "Leading idea of this play was suggested by Goethe's Faust. II. In every other respect the dialogue is innocent girl,

Here's complacency! "Suggested," indeed ! beer and dress them up in musical rag-tag and bobtail and then inform you that their work Meyer cer?

right. Hut "the dialogue is original."

equals this unless it be the sublime spectacle of the acts of the human Faust. He cries out: Mr. Augustin Daly exhibiting his German spoons to the original makers and owners in Germany and accepting their profound thanks for having put his monogram on them.

The fact is, Mr. Gilbert is in febted to Goethe play. It means that Mr. Gilbert thinks Faust no more cakes and ale because our Mary Ann original tapestry to fit the eight-by-ten talent lectual strength.

has marred and muddled without remedy. over his little pang. He would be a priest be- est prizes have always been. presents her picture. He is the most maudlin ber of wise souls the fiend has gobbled. wrong, but no gall; with weakness enough to ceum was not good. The Faust was played

for all that makes Gretchen aplay, and where ought to sin for want of wisdom, and that all had tumbled down from her throne. We lived ever he has stretched or cut or patched the great sinners are such because they lack intel- to learn that if there were no more Mary

Let me briefly indicate to you how Mr Gil- knowledge and finite wisdom, only to show in ale. bert has twisted Goethe. He makes Faust a parable what all history has shown, from Soloopening of the play, moaning and drooling his devil is, not knowing even where his great-

nounces the world in act and hankers after it with his cleverness only, he will suffer disap- femininity. He mistakes a peasant for a peri; in thought. He loves one woman, but is pointment at "the reckoning," and he will be he thinks the ardor of young blood is the asready to love another the moment Mephisto astonished, when that event occurs, at the num-

prig I ever saw; with passion enough to do The performance of the company at the Ly-

Anns, there were Angelinas and Betsy Janes. of the contemporaneous British side show, he When you consider that Goethe knew bet- Then the universe regulated itself again, and ter than this, and made his hero surfeited with we permitted mankind to resume its cakes and

One understands at once that this is the old sentimental soldier instead of a philosopher. mon to Bacon, that intellectual strength is not moon sickness that affects the new Faust. He The hero is disappointed and heart broken be moral safeguard, you will understand how isn't so much heart-broken at the falsity of cause one woman is false, and he becomes a very small is Mr. Gilbert's measurement of one woman as at the absence of all women. monk. We find him in the cloisters, at the the problem, and what a shallow philosopher The moment a skirt begins to shimmer in the monastery walls, away goes all his loyalty to Mary Ann, and up goes his shrine to the new cause he cannot gratify his passion. He re- If Mr. Gilbert expects to elude the devil Polly. He clasps his hands at the sight of piration of his soul, and in five minutes his sluiceways, erstwhile running brimtul of tears, are overflowing with amorous delights.

You are to imagine a long devotee doing

mathematics in submarine armor, and in his loftiest flights preserved the British honor by means of lead in his keel.

The Fortescue Gretchen was not starry like a summernight's dream, only nice like a pound of broken candy. We could not quite find it in our foolish hearts to forgive her for loving a moon-calf with such promptness and dispatch. In her mad maiden desire to love something with hurricane haste she appears to have overlooked his legs.

That they should dawn upon her in all their clandestine propriety before long was inevitable, and consequently love's young dream was shattered in the usual way. But she forgave him in the last act, limbs and all.

Her Christian charity did not extend beyond the footlights.

If there are Violet Camerons (in ability only I mean-good gracious!) in ev. ry group of ten ordinary stage struck girls, there is a For tescue in acting capacity in every fifty. I counted on my fingers ten young ladies in her audience on Monday night that I know could have gone upon the stage and given the part a broader, deeper, higher significance, spoken the lines with a finer elocution and poured their hearts out with an intenser sincerity.

You say that isn't a fair thing to write. Yes, it is. What I mean by it is this: that the kind of ability we are getting from England just now is average stuff, and somehow I fancy we go to the theatre to get exceptional stuff. There was a time when we hoped to get the amateur societies up to the profes standard. Now our cousins hope to get the professional standard down to the amateur societies. At the present rate of progress the time will come when the stage manager in an emergency will call for volunteers from the audience, and then the entire female portion will hold up their hands as they do at a public school when the principal wants a girl to play the Rakoczy march.

When it comes to impersonating the Devil nowadays, all other mimetic attempts are child's play. I need not tell you, especially if you are a playwright, that there is not an actor alive that can't play the Devil, if he wants to. in his own way.

But to impersonate him is another matter. We haven't any modern Devil standard. There are scarcely any Devil traditions, and one by one his perquisities have been cut off. First he lost his fire and brimstone, then his c'oven hoof, and finally his fine old split-tail,

In Mr. Charles Sugden's impersonation of him he is so Anglicised and modernized that Hades wouldn't know him. He combines the portunity of a Chatham street clothier. He lies like Eli Perkins and reasons like a Tombs shyster. But he has no authority, no occult power, no saltpetre, no bugaboo background. He is disputatious, inquisitive, polite, hardhearted. He is not a Dæmon, Azazel, Diabolus, Satan, Lucifer; but he might be a cheap attorney, an advance agent, a book peddler, a current anarchist, or a society reporter.

I know lots of better devils than this, and if an audience can furnish Gretchens, Heavens, just think of its capacity in the way of fiends incarnate!

But to turn from devils to divinities, let me beg of you to see Langtry as Pauline.

Diana of Ephesus ' but she is sumptuous. I used to think that Carlotta Le Clercq was the best Pauline I ever saw. That was before I had seen the Lily.

When she dropped her head on Claude's shoulder last night and murmured, "My own dear love," a sympathetic sigh went up from the front seats. She is the romantic ideal in appearance at least, of Bulwer's delicious rodomontade. Lakes of Como glisten in her bland eyes and her pearly brow stands like Chillon over Leman's waters. Alabaster lamps are swinging and music in the midst of roses exhales while she croons. Bougereau, Titian, pictorial glimpse. Don't speak of acting-for

it will not occur to you. It all acts itse !. And it all glows and burns and it is said is, with greater lambency by the sale of Such a

It's no use. W . . to m Ity our canons



MAUD HARRIS.

So it comes to pass I gather fools, blind fools, and only fools, the, for the soul of one wise man, but on To show in triumph at the reckuning.

scene between Mephisto and Martha in Act livered to do anything else except ruin an pletely absorbed the spirit of priggishness and formal wave of arm, a set lachrymose limpsentimentality and so adequately put both into ness, and a drawing-room etiquette that con-Why the devil should take such extraordi- action, that we had a startling picture of the tinually puts you in mind of the swallownary pains to entrap the soul of such a man is kind of mornealt that must result from Mr. tailed emptiness that you meet at a four o'clock Paul Veronese-where are you! This is the Doesn't this remind you of those piano twid- not plain, seeing that he is not worth the labor, Gilbert's ethical notions. But I cannot think tea, in order to get a clear idea of how Mr. diers who take Chapin and Wagner and Meyer. as Satan himself acknowledges before he gets this result was deliberate. It had the flavor Fred. Terry did it. of unconscious fixees. He presented to my His Faust was inherently the chamberer One need not be told that this variation from mind a canting sensualist who is mainly dis- who leans over the back of a chair with one was suggested by Chopin and Wagner and Goethe is a substitution of special weakness gruntled because the system of the universe thumb in his vest and toys by the rule of three methodical Claude as is Mr Charles Coghfor an elemental truth. Goethe undertook to will not permit him to have his own way with with the current Gretchen of the gaslit par- lan. The stanscription" business has reached exhibit the immemorial mystery of evil and out entailing grave consequences. If there is lor. the play house. The great themes, the originits compatibility was finite wisdom. Gilbert anything in the Nineteenth century that exnal tile is, the creative thought is looted out- undertook to show that Faust is bad because cites profound nausea in the onlooker it is a together reminded me of an Elite Directory in strating time of the control of he isn't smart, and the devil laments his failure stalwart warrior mooning and blubbering over which the names and addresses of the creme shines. Nothing that I have fecently seen quite in lines which for unphilosophic stupidity equal his lost love. Third parties will not tolerate a de la constant are mixed up with advertisements. The Lily may not be able to keep a bestel, display of the Great Canoodle, even. Much of youth tenewers. The deportment of his but she can study display of the Great Canoodle, even. Much of youth tenewers. less will they put up with the masculine blight. | warrior less being very long legs) gave him | pathos turns to poesy in the swing of her Every one of us has been through that callow so much trouble that he was as continuously skill or settles into facts in the steady gaze of crisis when we started out in sackcloth and unconfortable as a chair in a drawing-room her eyes. She can melt anything on earth-The implication of this is borne out in the ashes and insisted that the world should have car. A seguther he looked like a professor of except Mr. Charles Caghlan.

The author is indebted to that work for the abandon his ghostly vows, but too pigeo by Mr. Fred Terry, who, it is true, had so com this with a Presbyterian propriety of touch, a

but on account of my experience above. After a few moments of intense sampeteign a man I have always found it a product thing to go into training a day or two before going to we ness Languey, A read Swinburns and Hossetti and put camples in my handkerchief, very much as those maids who are going to content to a young and good looking priest begin their penance before they start for the church

But do not run away with the preporteres notion that Drane of the Fifth is the only offe There are pletades that seven, but two, and they belong to the vernal equinos Kidder, at the Madison Square, is one, and topnevieve Lytton, at the Union Square, is another

I've been studying them with a televerpe Ava Cariner

At the Theatres.

INCRUM THEATER-ORDER HAND May Fortiss of Local Series V. H. Compton Jonas D. Houth Charles Dugden Kate Hoden Heles Fortis and Librar Helings Cirque Hall

Miss Fortescue came out to this country with introductions to many of our influential society people. Prior to her appearance at the Lyceum Theatre on Monday night she atquired a wider and more advantageous circle of acquaintance than is common. It is true that the young lady's father had something to do with coals once upon a time, but as the remote founders of a number of our first families were more or less distinguished for their shrewd ness in trading pelts and other homely and primitive commodities, the anthracite smoke that wreathed Miss Fortescue's girlhood was not considered an obstacle to her free entry into metropolitan society. Moreover, it was generally known that albeit the actress Finney she does not partake of the fishy characteristics that barred out several of her countrywomen. For this reason-and also because, in marked contrast to a number of imported actresses we might mention, her appearance was effected without the usual preliminary blare of brass-the gathering on her opening night contained a numerous detachment of men and women prominent in social circles. The stage, too, was represented by several distinguished persons, while the flower of the critic crowd was there to observe the evening's developments. Taken altogether it was a notable assemblage one prepared to be both cordial and discriminating.

The play selected by Miss Fortesque for her American debut-W. S. Gilbert's Gretchen in new to our playgoers, although it has been in existence a number of years. It is a peculiarly unpoetic version of Goethe's famous story that has served in many disguises the purposes of the dramatist and the librettist. It lacks dramatic strength and the weird, supernatural, psychologic power of the original. In the effort to cut loose from convention Mr. Gilbert has given full rein to the quaint, inverted style of treatment that marks all his works. Probably the most characteristic distortion is the character of Mephisto, who, in Gretchen, is converted into an agreeable, philosophical, drily humorous individual whose humanity is nd whose supernaturalism is within. is such an amiable agent of evil as Heecher might safely adopt as a substitute for the discarded orthodox article. The spectator cannot fail to admire his eminently good breeding, acknowledge the cunning of his sophistry and grow to like him for his frankness and sociabil It is very evident that in writing the play histo and endeavored to give the Devil what generally withheld from re are some brilliant bits of dialogue in of the scenes between this gentleman and Faustus—thoroughly Gilbertian sallies of wit, worldly wisdom and cynical epigram. The speeches of Faust are at times traught with strong imaginative quality. But the flery Gottfried is made mostly to talk rank fustian.

The play, taken in its entirety, is verbose Wanting in action, in compact ness and vigor, it grows inexpressibly tedi-In spite of Gilbert's wit and eyn icism, Gretchen will never take rank among more celebrated of this author's works or achieve a status among the many other pieces that have been written in the same Presumably, Miss fortes on mandis creet in presenting herself in the play met ng its lack of interest and theson qualities, for the reason that ber professional is the author and she has had th benefit of his instruction in preparing for the That her tutelage was slavish is shown by the invariably mechanical manner in which she delivers every line and executes every bit of stage business. Miss Fortescue displays aptitude without intelligence Hoy Falme. \$4045 mount of the plance of the cic.

technique course, being Miss Fortes woman; but by any means mention - il compares as we that have not a prediction between appeara luxirous, although portion with the rest. gislish, her her voice is a

the this permiarity, traced it to a proficiency in the papers, in alliading and score of a heart-broken woman and detective the permiarity, traced it to a proficiency in the case of a refined and noble soul in far familiar with Mr. Ivring a speech will more intense but quiet shape—her personal required by the fine its origin. There is about Miss forescent that indefinable charm asso wounded delicary, instead of the neclamatory define with a well first woman. While she is Man forecast that imbelinable charm asso-tand with a well bred woman. White she is hard and mechanical and interly incapable of sympathetic feeling or of expressing the more intense emotions, it may still be urged as a suit of negative commendation that her style is not one that offends. The audience, capit vated by Miss Fortessue's refinement of man ner, treated her with the same indulgence tha might be shown to a popular amateur. The the stage, but it is quite probable that she may be accepted as an agreeable player in an unex etting time of parts

The popular success of the evening was treatfied the soldier, Greichen's chivaleic lever and the false Faustus'friend. ton acted with a rude dash and earnest en dinatasm that excited the admiration of the house and carried all before him on the stage It was not an attistic performance, but it posalted the tole and the actor above the dead level of artificiality and mediocrity with which they were surrounded. Mr. Terry's Faustus was a very techle, drouding exhibition. It may be stated in his behalf that he rose from a sick hed in order to assume the part. Neverthewarrant the belief that even under more favor tile circumstances the accor would prove more effective. He was imperfect in the lines, and this caused a saturnine critic to remark that "Terry must have swallowed his sperches in stead of his physic by mistake." Mr. Cromp-ton looked the venerable prior to the life. The young gentleman who bears the distinguished name of Junius Britis Booth was hoyish as Friedrich, but he manifested of inherited talent. Mr. Sugden's Mephisto bordered on the limit of low comedy His personation may have embodied the author's ideas, but we are inclined to doubt it. Kate Hodson as Martha had a rather amusing

and Hall. The play received an exquisite scenic set ting. The clusters of the monastery, the bossy glade of the second act, and the marketplace of the little German town were all charming specimens of the painter's brush. From From is in preparation to follow Gret chen, and Miss Fortescue will, also be seen to other pieces during her engagement in this

comedy scene with the Devil to which she gave

some broadly humorous touches. Helen For-

as the unfortunate woman, Lisa. The three sharp tongued friends of Gretchen were satis factority sketched by Muses Floyd Billings

FIFTH AVENUE THEATRE—THE LADY OF LYONS Charles Coghlan Frederick A. Kverill Jonesh Carne Sulvey Herbert H. A. Weaver Mrs. C. Calvert Kate Pattison Mrs. Langtry Claude Melnute (ilayis M. Disachappelies Madame Deschappelies Wishim Melinitie Pauline Deschappelies

It is hardly a movel remark that The Lady of Lyons is a rather absurd play. The gardener's son presumably well known by features to his employers wooing his master's daughter under the guise of a foreign prince, marrying her, repenting as hard as he can all the time, and then "dumping" her, like a package of unsatisfactory goods, in his mother's hands while he rushes off to become a distinguished Colonel and capitalist in some two years' time the girl, a very complete young anob at the outset, who scathes her bridegroom with rage and scorn one evening, yet forgives him and cries for him, as do children for a patent medicine, the next morning, and then worships his memory ever after-all this, with all the rest of the pleasant old time non souse, ill bears the daylight of common sense and deliberate examination. The dialogue, too, is apt to be inflated and "preachy," studded with somorous platitudes which have got into all the school girls' albums and cheap quotation-books. Yet the whole thing is pervaded with such a good warm atmosphere of love and sorrow and repentance and pardon and reconciliation that it has taken almost classic tank in the repertoire. If it were not pretty good, after all, it wouldn't be threadbare. Our maiden aunts wept copiously over it, and, for aught now evident to the contrary, our grandchildren may yet do the same.

Hut in order to this result it must be played literally on the literal have snap, fire, swing and real feeling. It was not so played on Monday night. The London journals, with the pleasing entered habitual to the course of large metropolitan centre. gloating over their hundred nights' tun of the piece, and assuring us betweehand of Mrs angles a notable improvement to emorrona We are told that she has studied in week nounely, that she has got at the heart of the character, and that she now plays Pauline in a higher ker and with more theatmal et-

He not alarmed, gentle reader, there shall; be no undue strain on your tears. Mrs. Langus has not got at the heart of Pauline, or of any other character processing that me on In do an would require in venient engine and Mrs. Languer drama leads digittations, speaking at least has no notion of its exist I and recites her lines with such appara

movement and tellexon as her stage secure of elecution teacher has suggested country tell under given conditions a most distance probabilities. There Min Langue has positively a two fixed and meanable ex have to it show for many an acting. The cousted are og frames an arcadila co coming had the diam! andrea in marena a wave chosen th we beauth musium may

it americanien of the so to be tormal obligation

the state of Claude's not

Here I misst stop and a control the papers, in alluding and scorn of a heart-broken woman and de the audience brought her a recall. The part might consent to pay an exorbitant bill while she fietcely waves the messenger to the area

Mr Coghian made an acceptable and impressive Claude, though the part is not just in his line, and he halted a trifle between rank melodrams and the quiet realism generally accounted his forte. If Mr. Coghian could but conceive of emotional excitement as consistent with at least comparative repose of person, it would greatly add to the enjoyment of his acting. In his efforts to give full force to Claude's varying teelings, last night, his emotion inces-santly got into his legs, and he performed with those graceful members an intricate and wonderful series of inflections which formed a

omplete study in themselves.

Frederick A Averill gave an excellent pic ture of the bluff but warm-hearted soldier. mention, save perhaps a mild wonder in the case of Mr. Carne's Beauseant, that so wooden a villain could do so much mischiel.

WALLACK STHEATRE-HARVEST. Process in the Prologue

Captain Tresseder enda Musgrave Persons in the Play. Sir Noel Musgrave Colonel Tresseder Hamish Ibevil Brooke Roy Marston Mrs. Marston Nora-Fitzgeraid Miss Macieoil Lettice Vane Herbert Kelcey Harry Edwards Henry Hamilton Creston Clarke Annie Rob-Helen Russell Kacherine Rogers Carrie Coste

Mr. Wallack's regular season began on Wednesday night of last week with the production of Henry Hamilton's Harvest. A regular old time Wallack first-night audience filled the theatre-"an outpouring of wealth and tashion," as our bucolic brethren would gut it. All the old favorites were given a royal welcome back and the newcomers were received most cordially.

Notwithstanding the ausp'cious circumstances of this beginning the new play failed to win approbation. The story deals with the old Scotch marriage device that dramatic authors, time out of mind, have utilized for the purpose of leading into a maze of domestic complications. Some of the situations are striking and effective, and there are spots in the dialogue that are brightly written. There were many superfluous passages in the original representation, but these have succumbed to the judicious and convenient pruning knife. Harvest is sufficiently interesting to warrant a brief continuance, but it is not the stuff that insures long runs. Forwell stored with ammunition. He has Sophie and Sister Mary in hand, and these are both

Bellew was not advantageously placed in the part of Noel Musgrave. His make-up for the part after the prologue was very bad, and his well-known finicky affectations were more pronounced than usual. Mr. Kelcey acting as Colonel Tresseder was by far the better performance. This manly, handsome young actor was not altogether in his element —the part being scarcely worthy of his abil-ities—but by good work he managed to walk til with the hours. Miss Robe was charming, as usual, in the role of Mrs. Marston She useful and attractive leading lady-much the best Mr. Wallack has had since Miss Coghlan sailted forth as a star. Mr. Hamilton m (avorable impression as Brooke, although he. oo, was scarcely able to do justice to him self or the occasion. Katherine Rogers is a valuable addition to the organization; and Creston Clarke may also prove to be, when we have been able to gauge his capabilities

The scenery is beautiful. Nothing tetter than the lovely glen, with its singing streamlet and the c. s:les, has been seen in some time on Wallack boards. achieve the measure of success that was an ticipated for it, the production of it went to ow at least that the acting force of the theatre is stronger than it has been in several seasons. That surely is something to serve as a subject for congratulation among all concerned

STANDARD THEATRE-A DAUGHTER OF TRE-

LAMI	
I na Campbell	t corgia Cayvan
Lady Edith	Sadie Rigelow
Lord Hastings	W 1 Constanting
Sir Kichard Sweens	Robert Hilliard
Calanil W. tam	Hardy Vernon
Contract	Alfred Latt n
Su I duand have	Charles Brandt
Sperdaci	William H Pope
1. Kell	Frank Kemble
A no am lonathan	Harry Cufford
Dientenant letymon	N. H. Canning
Surgeant Sam	Waiter Kerves
Carnelina O'Brien	C Il Hawkins
Lather Conner	A. W. Gregoty
1 1 6 the	war d short hould

A drama from the pen of that bellicose French editor and political aguator, Henri Rochefort, was presented at the Standard The are on Monday night. A Daughter of Ireyou, and acts the spy on behalt of the Femany Sir Richard Sweeny, an easy going rather bises gentleman, is stured by I na to parrous aidor, and he becomes a very tire-He becomes mong the 'patriots.' of the most hot beaded sort Leading a he is a sole survivor and is As he is about to be shot a represe arand banishment is substituted for con-

is a thin skimming of the port of A while of Ireland it deserves no better. of time throws no halo upon the ' avasion of '66" In many respecinglorious affair. It was a tash ensible Irishmen regret. There tive of the play is weak.

agia Cavvan struggled desperately in 'na Campbell, and the friendiness

was farry weighted down with verbosity, and much of the business was simply ridiculous. opert Hilland made his metropolitan debut in the part of Ser Richard Sweeny. His performance ranged from good to bad—the bad being confined to the last act, in which he was very weak. Sadie Higelow did her best in the part of Lady Edith, but had a hard struggle with her lines and business, and she was com-pelled frequently to approach the ridiculous. The half-score of others in the cast shared more or less in the late of the more prominent. The auchence, fairly large, was so de monstrative as to point toward liness, although there was not lacking a desire to guy on the part of the minority, play was handsomely staged.

On Monday night A Wall Street Bandit changed quarters from the Standard Theatre The People's, and was greeted by a full house. The play took a firm hold of the Eastsiders, and at times the applause was more tumultuous than indicious. The strong cast, inspired by the applause, allowed nothing to flag. Anna Boyle, who succeeds Georgia Cayvan in the part of Ethel Minton, was pretty and pleasing, and at times quite effective especially in the scene where she makes a sacrifice to save her brother, the young locksmith The latter role was played with vigor and fine effect by Atkins Lawrence, and his call was one of the events of the evening. Frank Losee, H. W. Bradley and Robert Mc-Wade were seen to good advantage in their original roles. W. J. Ferguson, Charles original roles. W. J. Ferguson, Charles Bowser and J. H. Farrell supplied the com-edy. For his work as Steven Mawley, of the Shepherd's Fold, Mr. Ferguson earned a hissing, and later was very comical under the alias of J. Edison Shocks, who peddles electri-city. Fanny Addison, Marion Russell, Edith Bird and Cora Macy all acquitted themselves with credit in their respective roles. The half dezen children used in the prologue were an object of much interest. The Bandit contains such a list of well known names in its cast-some half-dozen being known as stars and stock stars-that large audiences are a certainty down at the People's this week Next week John A. Stevens appears in his Great Wrong Righted.

A good house assembled at the Windsor on Monday to see Our Boarding-House played by Charles Stedman's company. Mr. Stedman was the Gillipod, and he was funereal in his efforts to be funny, W. J. Clark managed to be lunny as Elevator, in spite of his lugubrious environment. Fioretti, the Italian, was such only so far as the fierce black moustache and shiny teeth of W. S. St. Clair made him. Belle Bailey was tair as Beatrice, the sentimental "Little" Rosebud, a young lady ap parently of seventeen, sang and danced badly as Betty. The company, taken altogether, one of the poorest that we have seen. Next week jully Uncle Ben Maginley will be seen as Uncle Bartlett in May Blossom

Frederic Bryton had a large house at Poole's Theatre on Monday evening, when he appeared as John Diamond in Forgiven. His capital performance appealed to the sympathies of the audience and awakened responsive applause. Mr. Harwood as Denver Dan, Blanche horne as Annie Dennison, and Henry Bergman as Graham were the most efficient men bers of the supporting company. Mr. Bryton's engagement is for two weeks. He will be succeeded, Nov. 1, by a company in George Hoey's new musical comedy, Keep it Dark

Joseph Murphy as Dan O'Hara in The Kerry Gow was the attraction at the Third Avenue Theatre on Monday night. The piece was received by a very large aud encr. which maniested its approbation by frequent and liberal applause, and at the close of the second act the star was thrice called before the curtain. Murphy is a good one, and Fred Sackett, L. J. Loring, H. D. Byers, Alfa Perry and Belle Melville are deserving of especial mention for the praiseworthy manner in which they portrayed the roles assigned them. Next week Neil Burgess will play an engagement at this theatre.

Bercha Welby opened to a fair house at Tony Pastor's Theatre on Monday night, presenting her conception of Nancy in Oliver Twist. The audience gave Miss Welby a very cordial reception. At the close of the first act she was presented with a handsome floral device. She was thrice recalled during the even Of the support, Julian Magnus, as Fagio, easily carried off the honors. Hazelrigg played Bill Sykes with more force than finish, but, from the applause bestowed, his performance appeared to please. clan's Attful Dodger caught the gallery. Ward presented an interesting Oliver Twist and Zelda Worth an amusing Mrs. Corney. Next week Tony Pastor will be "At Home."

Miss Davenport's Beattice in Much Ado-About Nothing has increased in excellence since the first performance. She has given land was its title. The scene is Quebec during to the lines their more delicate shades of huthe 'Feman invasion" of 1806. Una Camp mor and feeling and laid on a me delightful bell, the become, is the ward of the Governor touches of by play and "busines." The per-General of Canada. She is a daughter of Erm sonation is evidently a source of pleasure to and is a deep sympath zer with the woes of her the observers, for the appreciative audiences native land. Una is a piotting young Ama, at the Union Square have been moved by it. regenuine enthusiasm and bounteous applause. pe at parts in Miss Davenport's repetitore. Mr. Barnes Henedick is a sierting portrayal, salara chicalte and unaffected. Next Monday Mine. Manieska begins het regarengen. alleska begins her engagement at this theatre, appearing as Rusaund

> Caption has attracted good autiences to by Stat, and Mr. Barrett's acting and stage management are still recusioning interest. We the at taking the praces for this engagement, marred, like the others, by that It is better to play to crossed houses at the bing. Her delivery and enunctation chuary scale than to the stid assemblages Giannini, the tenot, is well known in advance. Next week for three or four fine voice, not a bad method, specwhits Me Harrest westerseen in Hamlet, in plainly, and acts badly, as is naturable that the cumbine Claudian scenery may todo. Signor Pogliani has a glorid

be taken to Hoston in time for the Hamlet will afford a better gauge Mr. Harrett's ability than play, so its production will be and lively curiosity. On Monday, No Hooth appears at the Star. He we one month and rotate all the parts it ent acting repertoire. We confident pate that this engagement will be in honorcially and the most brilliant at any our great tragedian has ful

Dockstader's new burlesque, He is by the Hennery,is a laughable travestie of the Madison Square play which goes with abundant laughter. The man who plays a harmonicon and a sort of pedal organ simultance usly in the olio has a remarkably brilliant style and displays more cleverness of execution than it would seem possible on such a primitive in-strumental combination. The entertainment receives generous patronage from our best class of people. This is no doubt partly due to the refinement of everything that is done on the stage and the truly obliging nature of the arrangements in front. There is no house in town that is pervaded by a more polite at-mosphere than is Dockstader's bejon theatre.

Mrs. Howers continues at the Fourteenth Street Theatre in Lady Audley's Secret, which is attracting fair houses. This engagement has proved a source of enjoyment to play-goers that delight in old-school acting and the standard drama as it prevailed not many years ago,

The run of Held by the Enemy draws toa close. Mr. Gillette's delightful and prosperous little play comes off the stage of the Madison Square on Saturday night. Next week the theatre will be closed while the auditorium is being put in order and the last rehearsals of Jim the Penman are going on. This piece opens the regular season Nov. 1.

The O'Reagans is crowding Harrigan's Park Theatre. No piece in the series ever caught the public fancy more quickly or more com-pletely. It goes with roars of laughter. The new songs are rapidly becoming popular. ...

The last week of Theodora at Niblo's finds no dimunition in the large attendance. Miss Olcott's plucky venture has had a far more successful issue than even her friends antici-If the performance dramatically leaves much to be desired, still it has demonstrated a liberal claim to public favor. Next week Niblo's will be handed over to Thatcher, Primros and West's Minstrels.

Little Jack Sheppard is still all the rage at the Bijou. Large houses, hearty laughter and salvos of applause attest the popularity of Mr. Goodwin's clever performance.

The Musical Mirror.

ACADEMY OF MUSIC-IONE.

Sig. Francesca Giannini Mme. Bianchi-Monte

Ione, as given by Signor Angelo's Italian Opera company on Monday night, at the Academy, brought us back to the days of Lagrange, Amodio, Natal'e Testa and Brignoli. Not that these great artists ever sung lone; not that the present company is in any way to be compared with the past one, but simply that the old familiar style and the old familiar ongue reminded us of the happy days of long ago. The present company is just such as one hears in the lesser Italian towns such as Parma, Siena, or even Milan out of Carnival time. The singers composing it have all the merits and most of the faults of the present Italian school, which, alas! since the days of Verdi means one continued roar. In the ante-Verdi times singing was an art by itself, and dramatic declamation was treated as secondary to pure, meledious vocalization, or what the Italians called bell canto. The first requisite was a smooth delivery, with a clear, solid sestenute. Singers were trained to sing. not to bellow, and operas were written to be sung, not yelled. Now we have changed Sensation has invaded the opera as all that. it has the drama, and the favorite singer of the present day is he or she who can shout the loudest, in tune if possible, but tertissime whether or not. Of course, these remarks apply only to singers who appeal to what we are accustomed to call "Jay" audiences. Even at audiences. Even at the present day the great Italian cutes, in the real season have great singers. Patti, Nilsson and Lucca do not shout their lungs out and wobble their notes. They are content to make their effects by good old ways of sing ing. Campanini in his day sang like an angel Badiali was a revelation. But the sin who delight people of Malta, Alexandria, singer cillegiature are wont to split the cars of the groundlings, just as our vincial actors have to tear a passion to bring down the house.

Such is our present company, 10 add, a very tavorable specimen of To begin at the beginning: Min-Hianchi Montaldo has a big voice, rich is ueaks notes, full in the middle registry. wiy well. in the high. She declaims exce-...m the caused by years of constant bawl relestor thest, makes her voice shake like ittist of carthquake. Still, that she is a g igers it the second or third class of Verd is the Her a were invidious to deny. -wim true conventional prima donna a gar But -and let this !! and on her prow-her words are -villable a clearly as a diamond is cut; ev trem's . are also atyle words

has

gred by the shakes than the other see direction of the shares than the other tagers. His vocal method is good and his sees all even and full. He delighted the auditore Signor fonto, the basso, showed a full and title voice and a mg very fairly. The small parts were well done, especially by Mile Valerya, who has a very good voice and sings well. The chorus, though not very strong numerically, is vocally and well-trained into the bassain. The land is good, as all bands are in this city of high salaries. Signor Bimboni appears to be a good, reliable conductor, and to know his business thoroughly. The costoness, scenery, e.c., are what all Italian operators and scenery always are; but we are costomes and scenery always are; but we are chiefly concerned with the singing and play chiefly concerned with the singing and playing, not the dressing, and we simply say that, if any one is satisfied to hear operas of the late latins school done quite as well as they are done in Italy, save only in the great cities at Carnival time, the present company will

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The ontending are excellent, the body of sound full and powerful; everybody does his or her level best, sparing neither lungs nor thoat. But if one expects to hear that sweet, mell-fluous vocalism that obtained of yore, then be will be disappointed. Of Signor Valda we cannot speak as yet, but will endeavor to do him justice in our next issue. The music of lone is catchy, tuney and somewhat friv-The phrases are all well known or often used, and, save as a means to put tenor and soprano in a good light at small cost, no ach to listen to or to dissect The orchestra-on isof the order called fiddlededee, and very far from descriptive of the tragic subject of which the work is supposed to treat. In instice to the company, the composer and all oncerned, we are bound to say that the crowded audience were wildly enthusiastic nded on every side.

The Gypsy Baron, as presented by the Con-

ried Opera company at the Grand Opera House, this week, is a magnificent performance, far excelling any other that we have seen either at home or abroad. The stage setting is perfect, and must be seen to be properly appreciated. No words of ours can fully describe the exquisite tone and design of the scenery and the richness and accuracy of the costumes. The stage discipline is wonderful to behold; each one of the dense crowd of people employed on the scene appears to be a finished actor. No sign or token of the awkwardness usually inherent in chorus people is to be marked here, and the pictures are true works of art, formed though they be of living figures. The military evolutions are simply miraculous. On no stage have we ever seen an approach to the correctness and general perfection of the marches. The singing is extremely good. Laura Bellini has a rich, full soprano, welltrained and powerful, and she acted the part of Saff with good judgment and effect, singing very well indeed, much better than we are accustomed to hear in light opera. Helen Van Donhoff, as Czipra, the old gypsy, showed a nice mezzo-soprano voice, sang admirably and acted carefully and well. Jennie Reiffarth, always an excellent actress, brought out the oints of comedy in Mirabella in a style that points of comedy in with the performance of the far transcends any former performance of the same part. The lesser lights shone with unsame part. wonted brilliancy and very well filled parts of an artistic whole. Jacques Kruger made a good part of Kalman Zeupan, the pig dealer; but why on earth should one man speak broken English while all the others speak plainly Kruger would have been far funnier without the dialect. Gustavus Hall, as Casimir, showed a good round voice and acted the part for all it is worth. He pronounces his words dis-

tinctly, but sometimes incorrectly.

The triumph of the evening, aside from the production of the piece, was with Harry De Lorme, who made it evident at once that he is the only real tenor on our stage—tall, straight and handsome, with a voice of great power and under thorough control, reaching to D flat from the chest with ease, and full and steady all through. His like has not been heard before in our control. heard before in our remembrance in comic opera, and not often in grand. He is a very good and graceful actor as well, and speaks -a rare gift in tenors. is superb in voice and training, and the band, save that another bass is needed, is thoroughly efficient and good.

Violet Cameron continues to present The Commodore at the Casino to good houses The lady herself is acceptable in a certain line, and in a good, suitable piece might be a favorite. But the inaninity of the stuff she she might otherwise show. The very same remarks apply to Lionel Brough, who sterling actor, had he but a part in which to show his mettle. The band and chorus are excellent. Next week we are to have Kenil-

Dockstader's Minstrels give a most delightful musical performance. The part singing is perfection, and the solos are fit for a firstclass concert. Mullaly's band is admirable, and his arrangements of the music full of extremely melodious "Lullaby, Haby Dear," which is the prettiest composition we have heard for many a day. McWade, the fine baritone, made a true success with Virgi-nia Gabriel's song, "Ruby," and the comic ditties of Charley Reed and Dockstader were full of tun and judity. Reed is an immense acquisition to the house. His humor and We have never of late years had so good singing in any ministrel entertainment as we get at Dockstader's.

The new burlesque at Koster and Bial's goes merio to crowded houses. Specialties are heavy. Those wings are just half again as all of the first-class, and the Vanishing Lady long as your face, and they give your noble all of the first-class, and the Vanishing Lady aste ils multitudes by her incomprehen sht. A very agreeable resurt is Kus-"term i igal's.

Tour of Hoodman Blind.

Two companies of equal strength will tour black mounted her, in Handman Blind this season. Charles Bradshaw and B. F. Horning are forming a com-

pany, having records rights to certain terms of the Governor's Foot Guard with one of faint shadow thrown from a distance on a

original scenery, nechanned effects printing, etc. Mr. Horrong will play the part of Jack Yeniett, the hero. Mr. Horrong has made quite a regulation in the last few years as an actor of the romantic heroreschool. His physique and style are admirably adapted to the part. Charles II. Bradshow will play the low comedy part of Hen Chibbies. None will dispute his fitness for this role. He is a graduate of the best stock companies. For years he was Lotta's comedian, and played one season with Nethon—her last in this country. Mr. Bart. Neilson-her last in this country. Mr Bar-rows made a great hit as Jarvis in The Lights

o' London, "It is but a bare week since I assumed the management, and yet I have been deluged with letters from provincial managers asking for dates. The tremendous success of the play at the Grand Opera House, a few weeks ago, no doubt has had much to do with this. deed, I am in a fair way to have my pick of dates. We are now casting about for a strong company in support of Messrs. Horning and Bradshaw, and will round up the play with every possible adjunct to make it a success.

The Giddy Gusher.



I went over to see Maria the other morning and was told she was in the carriage-house doing a little hat practice. It was a year ago that a calisthenic craze took poseession of my friend's frail frame, and she fitted up a room over the stable as a sort of mild muscle-mill. In a suit of striped stuff that made her legs look like sticks of peppermint candy and her little body resemble what small boys call bolivars, she used to vault over ridiculous bars placed about the height of a chair seat from the floor and suspend herself on miniature trapezes and pull on slim rubber bands of ten or fifteen pounds resistance. It was the meek. est weakest little collection of gymnastic traps I eyer ran against, and Maria's limp and listless and very ladylike way of using 'em was funny to behold.

Maria has not felt friendly with me for some time on account of the gymnasium. I ridiculed its proportions and its capabilities one day, showed her that in a street costume it was child's play to go hopping over those baby bars, and pulled her formidable rubber bands bodily out of the wall and offered to replace em with a pair of elastic garters.

So you see I was not quite sure of a welcome in the mushy gymna ily assured me it was only for hat practice Maria was using the carriage-house, and considerably in the fog I went forth in search of her.

I found the young woman in a sloppy Mother Hubbard wrapper with a pair of her ma's old prunella slippers on, her hair still in the crimping-leads, but on her head was a perfectly stunning hat of the wildest build. I stared at her incongruous costume and slowly it burst on me what "hat practice" meant. The coupe was pulled out, its door was open, and Maria would step back to a candle-box in the stable, poise herself on it - evidently making believe it was the lower step of her residence-or the entrance to some fashionable shop-then she would teeter across a few boards that represented the sidewalk, and gracefully duck that head and climb into the coupe. I watched this operation some seconds. Maria went to the feed box and changes her headgear for a high Alpine peaked crown taste. Harry Pepper scored a hit with his thing of grey felt on which three crows with ebon wings outstretched, reached up and out, as if yearning to carry their visitor into a neighboring corn-patch.

"Well, this operation is a strange one; hat's it's all for? I asked.

"Oh, bless me, Miss Gusher how you did startle me. Why, you see, I've brought all my Fall hats out here to sort of gauge 'em; to learn, as it were, how to steer the tormenting things. I have broken down my Summer hat completely; but I shall know to an inch how things. to manage these. Isn't it a beauty, this grey

Lovely; but don't you think it's a little topfeatures a very insignificant expression. Why, how mistaken you are!

becoming. I'm sure, and a splendid hat Something less splended would give you a better chance," I replied, as Maria mounted the grev and black, or rather the grev and

tory from Sanger and French A Manager to those bearskin buckets on, A military comporter had an inversion with A R Water man, manager of the Bears as Harring Lamily resemblance. I wouldn't know my own brother from any other man in the ranks in company, and general few line regating that true, and ast as those monstrous, foolish that true.

"We open on N a stand Mr. Waterman land are now now in male a impactate of the original scenery, nechanical effects printing.

Nowan for More had to have a day's "hat practice, and if the millinery fiend goes on to any greater fights of fancy and feathers, the cracking stories of that gorgeous woman.

I sat in a theatre the other night and gazed weighed as the first as a French peasant with a pail of water on her head. Behind her came inthe Fio, her daughter, and Flo'shat was nearly half as high as Fio herself. Oh, that hal! It larry bristled with up standing wings of foreign extraction. The poor little man who sat behind her waved to and fro during the same way. the evening like a reed in the wind, trying to catch a glimpse of the stage between those bristling, rampant wings. I begin to sympathize with mankind in their banished condition and think the Actors' Fund might with propriety inaugurate a movement like that the medical lecturers adopt, of having performances for "gentlemen only." A few women in full feather just now put a show in a state of partial eclipse for the majority of the au-

"No," said Miss Muttonhead to her milli ner, "I won't wear those wide brimmed hats at theatres. I have too much consideration for my fellow creatures. I'll take this turban Just put a half dozen of those eagle teathers and the wing of a pelican up in front.

So Muttonhead gets a hot that will yet ren der stepladders necessary in theatres. The latest things in true Parisian bonnets show me plainly something has got to be done. The hat is tall enough to begin with, but right on top of the crown they put a bunch of bows that carry it up like a yeast cake, and in the centre of this eruption of ribbons or lace or other material, birds rise like phænixes with outstretched wings. This is the very newest idea in millinery, and can only be improved on by throwing up a platform on the crown and putting a roof garden on the structure. This will occur by the holidays.

Let us hope, by the way, while discussing the Fall fashions, that the present British costumes for men may not become popular in this land of the free and home of the etc

The man is not yet born who look; well in a colored shirt, and the vain endeavor to make it becoming that leads to putting on a white collar with it should be made a violation of

law or a misdemeanor or something.

I can forgive a man a crime that requires Canada as an expiation, but the offence of the colored shirt can never be condoned. The friendship of a lifetime can be endangered by blue stripes or red spots. Let there be blemishes on a man's reputation, blots on his escutcheon, but for mercy's sake let his biled shirt hold to the purity of that beautiful snow before it falls, which is celebrated in verse and

There's no doubt in my mind; but in the future there awaits me a magnificent fortune, if I can ever bring myself to trade upon the simple female mind and its yearnings for per-

sonal beauty.

I believe that with my splendid record for veracity I have only to advertise that I am preparing a balm infallible in its properties that will restore hair, teeth and lexions, renew on the cheek of age flush of youth, give to the aged stomach a ju-venile appetite for slate-pencils, and return to the dim eye the sparkle and fire that brought down the dude of girlhood's period. I can't think of a place big enough to manufacture that balm in quantities to fill the demand unless I can get street and roof it over.

I believe Mrs. Ayre, of Chicago, is doing mighty well with her Recamier Cream, but wait till Mrs. Paran Stevens gets into the field with her Cleopatra Milk. She'll give her a pull till she in turn is displaced by the Gusher and Eve's Butter.

The female heart turns with doubting hope to every new cosmetic, in the wild hope that it may prove the long sought restorer of faded who are forever harping on women's use of powders and pastes are the first to use anything that they hear their wives and sisters recommend.

Now, Howard Paul and I have been friends, lovers and countrymen for a length of time too numerous to mention, but if he writes another article such as I read from his pen the other day about actresses and their make up, we

He went into the details of Mrs. John Wood's facial distress, and made up that the lady had to retire from public view when the sun or rain disturbed the surface of her carefully arranged countenance. Mrs John has something better to travel on than her complexion—if her face was enameled and cracked like a canvas of Rubens (which it isn't), it would be still as attractive and as valuable as

If Mr. Paul had described some of those blooming and old dowagers who ornament Great Britain with remnants of complexions. and are of no earthly good outside their own families I wouldn't raise my voice. But to even say one word of the personal appearance of a woman whose name has been the synonym of mirth and pleasure to countless thou sands all the days of her public life, is some thing I won't stand even from my genial

The Lord knows as long as John Matilda Wood has possession of her marvellous sense of humor, as long as her wonderful vitality endures, as long as those snapping eves and duty, tired, care burdened, depressed humanity ought to go down on its knees and thank God for having created her.

do in that piece and of all Mrs John Wood must did in that song of "His Heart Was True to Poll," which she sang here years and years and years ago. The greatest living comedienne, who now is sitting firmly on a throne surrounded by empty steps, should live in an atmosphere uninvaded by remarks on her com-plexion, and I won't let Howard Paul tell any

Time don't handle a man with a thicker pair of gloves than be puts on for a woman, but just tell a man at fifty or sixty that he isn't in Mis. Ket junders waddled down the aisle. On her top knot was a jet bonnet that must have weighed as much as a coal scuttle. She carried her head as stiff as a French peasant with the standard of the standar out of a sweet, dear man's mouth, furrow him an inch deep with time's claw rheumatize his joints raise Cain with him generally—he sits up and shows his necktie and thinks he's a darling that ought to just paralyze the Sunday schools and turn every woman into a

GIDDY GUSHER.

London News and Gossip.

LONDON, Oct. 7.

New plays are often like sorrows, inasmuch as when they come they come not singly, but in battalions. Often they are like sorrows, in another sense-they are hard to bear. But no matter. Just lately so many new pieces have been produced that the poor play-noticers, including moi qui parle, have had little or no rest, and it is thought that some sort of convalescent home should be provided for overworked and overworried dramatic critics. It certainly were a consummation devoutly to be wished Perhaps the actors might subscribe.

The principal production calling for notice this week is that of La Béarnaise at the rechristened Prince's, now Prince of Wales'. This piece, the American rights of which have already been secured by the indefatigable Samuel French, was, as you know, composed by André Messager, and its original French book was provided by the well known libret-

the local Duke for an appointment. Duke agrees, but finding that Perpignac is described in the letter of introduction as as "a flirt," decrees that the mashing militaire shall not make love to or kiss any woman for forty days, on pain of ten years' penal servitude. Just as the decree is issued Jacquette (La Bearnalse), sweetheart to Perpnigac, arrives upon the scene, and knowin? how susceptible her lover is, resolves to watch over him. Accordingly she disguises herself in a man's hat and tights, calls herself Jack, and elopes with the Countess Bianca, who has implored Perpignac to carry her off. The elopement scheme, however, is frustrated, and Jack is condemned to marry Bianca. A wedding is promptly arranged, which gives scope for some risky lines and innuendoes, of which scope the librettist and his players have fully (perhaps too fully) availed themselves. Anon Perpignac discovers that the pretended Jack is his pretty cousin, and, in order to save her from punishment, conveys her to the camp outside the city gates, where she poses pro tem. as a sentinel, and of course makes everybody fancy she is a man. After a little more fluttering about Perpignac and Jacquette become united, and all ends happily. So much for the story, which has, however, one or two comic undercurrents. These are the best features of the book, and are admirably developed by low coms E. J. Lonner, J. J. Dallas and Sydney Harcourt.

The part of the blithe Hearnaise suits Florence St. John down to the ground, and she looks well in her tights, a class of garment she has not worn in such a displayed manner for many years. As usual, she sings delightor many years. As usual, she sings delightilly; but in this connection florence is run
ery close by a rearly new young singer,
larie Tempest, who has a charming voice.
The welcome feature in this piece is that its
ero, the dashing Captain, instead of being eninsted to a tenor who cannot act (for tenors
eldom, if ever, can) is given to a bold, big
aritone actor, by name G. H. Snazelle, and
formerly of the Carl Rosa operas. The
resses and scenery are pretty, and with a
fulle more strength thrown into the finales,
the difference is run
dien and Sensational Actress."—Little
"Teddy" Solomon is still lying in jail
over that remanded bigamy business. The
magistrate refused to lessen the amount of the
bail, and no one seemed inclined to arrange
for £250, a matter of \$1.250, all of which
seems rough on "Teddy" (whatever his faults),
seeing that the most important Jewish celebration of the year is at hand. Still, he
shouldn't do such things.

People are wondering what is the matter
with A. Harris, of Old Drury. Last week I
told you that his musical director, Oscar Barrett, was leaving, and now I learn that he (H.)
has dismissed James Fleming, one of the best
secretaries he ever had. Gussic is making
some wholesale gaps in his tanks.—Since you fully; but in this connection Florence is run very close by a rearly new young singer, Marie Tempest, who has a charming voice. One welcome feature in this piece is that its hero, the dashing Captain, instead of being entrusted to a tenor who cannot act (for tenors seldom, if ever, can) is given to a bold, big baritone actor, by name G. H. Snazelle, and formerly of the Carl Rosa operas. The dresses and scenery are pretty, and with a little more strength thrown into the finales. La Hearnaise, although not brilliant, ought to pay fairly well

the time of mailing was a comedy called The Undergraduates, which was put on at the Opera Comique (otherwise the Tunnels") yesterday afternoon, to an audience chiefly composed of munimers, who looked in to kill time. This piece, which has been writ-ten by W. Outram Tristram, showed some chiefly remarkable for a natural bit of pathos given of in Act II, by Eva Sothern (daughter of Dundreary Sothern), and for a For all the world she looked like a member | Look at Rosina Vokes-Mrs. John Wood's | most lovely and realistic representation of ...

prize-fighter by that splendid character actor, Feiix Morris, whose Scotch Professor in On Change made London laugh so.

The irrepressible William Holland, who delights in the title of "the People's Caterer" is energetically struggling to make both ends meet at the Albert Palace. A little while

meet at the Albert Palace. A little while back symptoms were not wanting that he might soon have to make one or both of them bread, but things now seem to have taken a turn for the better. William has turned to account the experience gained by him while running the Covent Garden Circus for his backers, and now blossoms forth as a circus proprietor on his own account. The show provided is a very good one, and being under cover is to a certain extent independent of Holland's old enemy. J. Pluvius, who literally washed him out of North Woolwich Gardens, There were more wet days to the square inch Washed him out of North Woolwich Gardens, There were more wet days to the square inch during William's managerial record than ever befell any popular caterer, except perhap a Noah, whose experiences in the menageric line must certainly entitle him to be counted among the show folk. But to resume. Holland's Circus, which started on Monday, seems land's Circus, which started on Monday, seems already to have caught on, and although the State-subsidized variety show at South Kensington is now booming fercely a threepenny-admission racket for "the working classes," there is some hope that private enterprise may prosper at Battersea. Among the attractions engaged by Holland are the wondrous Cragg troupe, whose success on your side of the water was, I believe, phenomenal. These elever artists do not seem to have developed any fresh business during their sojourn in the any fresh business during their sojourn in States, for they are doing precisely the sa-tricks now that they did at the London mus halls previous to their American tour. Be its kind and would be bad to beat. The hu-man ladder act, which falls forward from a giddy height apparently on its face, but really on the feet, continues to startle and delight spectators. The Albert Palace is a rare place for side shows, which are on the whole very unpopular in this country. A manager advertises a big bill with all manner of entertainments therein which are really manager advertises a big bill with all manner of entertainments therein, which are really private speculations, but which on the large bills are made to appear as included in the central show. The public pay their shillings at the turnstiles, thinking that the one payment covers all right out, and when they get inside often enough find themselves left—very much left sometimes. This is not wholly the case with the Albert Palace, nor can it be denied that the circus is good value for the outlay. But I disapprove of the principle, and so does our public—by a large majority.

There is, however, one side-show at the

book was provided by the well known librettists, Leterrier and Vanloo. Our English version has been done by Alfred Murray, a young man who I believe used to be H. B. Farnie's "ghost." Said ex-apparition shows improvement in his latest book, but I have yet to complain of many of his songs, in that they are often unsingable by reason of too great a preponderance of sibillants. But, no doubt, he will grow out of that. The music is often pretty, but is not very striking anywhere. The best things are Jacquette's song in Act I., "Although I am a Youth Bucolic," and a Berceuse sung by Jacquette in Act III. The plot is simple—too simple, in fact, to fill out the three acts with. The scene is laid at Como, whereunto comes the hero, Perolgnac, a gay Parisian captain. He applies to the local Duke for an appointment. Duke agrees, but shading that Perpignac is described

abilities. This neglect of, not to say insult to, the humbler but more paying class of play-goer went on for a long while; but the Reference, spurred on by the lengths to which the system was carried, worried away at managers until they became (or seemed to become) rather ashamed of themselves. And so, of late, new front pieces have been more numerous and your manager now usually keeps one up his sleeve to put on a week or fortnight after his principal production is on and thus secure a "second notice" of the said production.

"second notice" of the said production.

The new front pieces which will call for critical comment forthwith are My Lord in Livery by Theyre Smith, at the Princess'; The Nettle, an original comedictta by Ernest Warren, at the Court; and at the Gaiety will be done an original knockabout farce by Richard Henry. It's title is A Happy Hour. Arthur Williams will play the principal low comedy Williams will play the principal low comed

Williams will play the principal low comedy part in this.

Lillie Western, described as "America's Greatest Musical Marvel," has just appeared and achieved success on several instruments at our South London Palace, a musichall much affected by Surrey-siders.—Edmon Gerson threatens to bring to the United States to tour during 1887 Madame Elizabeth Gorewa, described as "a Celebrated Russian Tragedienne and Sensational Actress."—Little "Teddy" Solomon is still lying in jail

some wholesale gaps in his tanks. - Since you Americans have discovered that Jim the Penman was based o Der Advoka: some one else has discovered that it and evidently Der Adto kill time. This piece, which has been written by W. Outram Tristram, showed some power of characterization and much promise in the way of humorous dialogue writing, but its plot was thinsy and all too feeble for the three acts addited to it. Vesterday it was piece at the Princess, and to the revival of the complete the Princess, and to the revival of the complete the Princess, and to the revival of the complete the Princess, and to the revival of the complete the Princess, and to the revival of the complete the Princess. Suples at the Vandeville. Audran's com-nucles, Indiana, or the Avenue, will be the vist, please," namely, on Monday.

PROVINCIAL

There was absolutely nothing new on the Boston stage last week. At the Goode Beater business was given for the second week, and dad a better business that it did the first. The pretty opera should have had at least a mee the true, it not longer. At the Boston that have had at least a mee the true, it not longer. At the Boston Street Dracy and Adones drew the same large bouses as for the pretryons were. I believe there was not a vacant seat on any evening of the week. Melodrams was represented by a continuation of Harbor Lights at the Boston Theater, and a reappearance, for the first tone this was not. I have a supplemented by a continuation of Harbor Lights at the Boston Theater, and a reappearance, for the first tone this was not. I have been hinder for the true had, by there Byeon, at the Howard Athernour. Magge Mitchell appeared in Magge the hinder for the true had be the week and in Lanc byer the last haif, at the Park. Her avacity and drawing power continue remarkably. Lonise Little app ared in Chispa at the Winder Theatre, and did a very large business. Spaniding Norelty comb was the Bojun attraction, and it gaves very interesting variety show that, in the language of Cabeans was an 'A ret.' The aroad variety attractions were given at the World's Museum, Ketth and Bacheller's and Austin and Stone's Museum. Wetth and Bacheller's and Austin and Stone's Accessed Durage the past throweeks a large into in the tilobe programme has announced that there is the first time the Casinot Opera co-ever has appeared ont aide their own threater;" but Bisston hopes it may not be the last.—Two or three of the Boston papers seem just to have discovered that Kare Byron's co, or at least such a clever member of it as his wife is, it may be mentioned that Harry B. Heddon, who is a member of that co, was, back late in the 'Con, the leading juvenile of the good old Boston Museum on , and a nuiversal favorite, being known as "Handdome Harry Huddom." R. F. McClannin, here now with Magge Mitchell, was the 'Od man' of the same co, a

ST. LOUIS.

The attendance at the various theatres dropped off last week, and alth ugh at two of the houses the attractors were of unusual merit, the vacant seats were many. Richard Mannfield, in Prince Karl, at the Olympic, did fairly. The favored ones that saw the play and company were well pleased. Heatrice Cameron, Emma Sheridan and Effic Germon filled their reapective roles acceptably. Mr. Frankau was compelled to retire from the company before the end of the week, and two clever parts, the lawyer and the inniverpeat and two clever parts, the lawyer and the inniverpeat is very large. Robert Mantell, in Tangled Lives, 24th Don Crear, by McCaull's Co., at Pope's, had good houses. Perugini in the title role was very acceptable, while Digby Bell had to announce the death of birde to stop the encores that his comic solo called forth. Mr. Hoff was far. Lilly Post and Laures Jeyce were in good voice. The much heralded Margaret Mather in Romeo and Juliet is the attraction this week, and although the star at another house is the strongest in the theatrical firmament, the advance sale is good. McNish Johnson and Slaven's Minstrels 24th.

We Us & Co. at the Grand, with Therese Vaughn. Mestayer and co. drew fair louses Ada Grav in A Ring of Iron this week; Kate Forsyth in Marcelle the 24th.

The Cartle King packed the People's on Sunday

The Cartle King packed the People's on Sunday night, and fair houses ruled thereafter. Newton Heers in Loat in London this week; Boniface in Streets of New York sath.

Chas. C. McCarthy in One of the Bravest had a standing-room only house on Sunday night at the Standard, and fair houses during the rest of the week; Wm. Cronin and Polly McDonald shared honors with the stars. The Minstrel Boys this week, with the Weston Brothers in the title roles.

The Casino atil draws crowds. The Casino still draws crowds.

The Palace still attracts crowds and gives a good

The Palace still attracts crowds and gives a good show.

C. D. Graham, the hero of Niagara Falls, will appear at the Museum this week. Jennie Quigley, Admiral Dot and six Apache Indians will also be there.

Miscellaneous: Walter Hines, representative of Edwin Booth, has been confined to his hutel the greater part of the week. Mr Spalding will remain in the city during the engagement of Edwin Booth.—F. G. Prescott flooded me with clippings of the appearances of Miss Mather, and also presented me with a copy of the poems that she will give away to the auditors at her Saturday matinee.—Mark Sullivan, of last year's Rag Baby co., joins the Cattle King here.—H. D'Arcy is here ahead of Ada Gray.

PHILADELPHIA.

PHILADELPHIA.

Just as we think that the season has fairly opened, the weather grows warmer again and business correspondingly drops. Such has been the experience of the past week and every manager here has had reason to bemoan the eccentricities of the thermometer.

On last Monday night, 18th, McCaull's Opera House opened for the regular season with Josephine Sold by her Sisters. The house was crowded and the audience evidently went there to be pleased and to praise; but the new work did not seem to make a very deep impression. Colonel McCaull does everything well, so that it is not at all surprising that in this his latest production he has given us beautiful scenery, handsome and charmingly harmonized costumes and a very excellent co; but the opera itself is of very little account. The plot is magre and uninteresting, the dialogue commonlation, fails to win the ear or linger in the memory. If the and the music, while worthy of some commendation, fails to win the ear or linger in the memory. If the opera achieves success here it will not be upon its own fails to win the earor linger in the memory. If the opera achieves success here it will not be upon its own merits, but because of the efforts of the numerous clever artists who are lending it all their powers. Louise Parker has already become a favorite. Her voice and method are both charming and her acting is marked by naturalness and grace. Mathilde Cottrelly, talented as we have always known her to be, fairly outdoes hereif in this opera. The most exacting critic could ask for no better performance, and her merit alone is capable of saving the work. De Wolf Hopper, too, has rarely been seen to better advantage, and, without burlesque, creates a great deal of genume fun. Eugene Coudin undoubtedly possesses a fine barition voice, which he sometimes uses without discretion, and the effect of his singing is not always pleasant. Herndon Morsell is an exceedingly valuable member of the co. His voice is fine, his execution admirable and his acting full of apirit. Emily Soldene in nowise disappointed her old admirers. She is still a charming singer and an artiste of high rank. The chorus and the orchestra are both excellent, and although the opera does not strongly commend itself, the reputation of the house has been fully sustained and the performance is worthy of liberal support.

The Arch Street Theatre has with exact the only gen-

apport.

The Arch Street Theatre has witte sed the only gen-The Arch Street Theatre has witte sed the only gennine success secred in our city this season. I refer to from an Howard's comedy, One of Our Girls, so ably presented here by Heien Dauviay and her excellent co. I scarcely know where to begin to praise, but shall follow the natural inclination of my heart and speak first of the star. Scarcely had Miss Dauviay atepped upon the stage, when she threw a spell over the entire audience, and all remained her willing and happy captives. There is a chaim about her acting that is difficult to explain or define. There is about it a seeming spontaneity that is very uncommon, a lack of conventionality that is very refreshing. She aparishes like a diamond, cheers like a sunbeam and wins our love and sympathy like a true and loyal sociation. She aparishes that there is soul and hearn at work tashoning the attistic creation into an idealized portracture of humanity. We are certainly undefined to Miss Dauveay to the coming, and can assure her a heart, welcome for the future. Of her commonth had been been accounted as the species, and I do not won the appears of the future of the commonth of the certain of the future of the second of the future. be spoken, and I do not wish to a k my reason where, and yet it so my order to ment on the warre greishness of kind I do to the happy a minute of k it gain here and membed portraved by k. H. Sorbern, the hauten of his kernom, the rhoad widness of k it Saville, and those is practice the rhoad widness of k it saville, and those is practice to do not remember ever the have seen anything more feet than the staging of this pay the last to depart the best both in settings and cost mines being simply a sometime for the play fact those of the pay the last to date it is true, the types are war, and the content of the language litting and the house payers that have a last the true and the house payers that have a large litting and the house payers that have a large litting and the house payers that have a large litting and the house payers that have a large litting and the house payers that have a large litting and the house payers that have a large litting and the house payers that have a large litting and the house payers that have a large litting and the house payers that have a large litting and the house payers that have a large litting and the house payers that have a large litting and the house payers have a large litting and the large lin large litting and the large litting and the large litting and t

hosoness on its segund week at the Walout Street I seater. This week The Toy Leaf, Anno Pialey outh. Many chang, a and improvements have been made in The Mystic Isle at the Temple Theatre and business has improved accordingly.

At the National Theatre I seater and business has improved accordingly.

At the National Theatre I seater bound on the A. Locke's new melodiama, Never Say Die. Mr. Domling portaved the trasic of the here on a manner sufficient to voke hearty sympathy and frequent appliant. Miss Hasson sang several new songs very cleverly and acted with much sport. These week, Kate Claston in Tie I so trephane, Blackmail, eth.

Los Hill. World of Noveltzes has done good business at the Lontral Theatre. The new bestures were the Harvey Brothers, archalte musical clowns who gave a very so-veland entertaining act, and the five Pavantille, the original musical pavers, whose quantitat mastricewed with much favor. Many of the other features, including the marvellous clobs usinging of Gas Hill, we every good, but I would suggest that there were estately too many black-face sketches. This week, the Restriction for the week at Forepaugh's Theatre was toodemand to Death, presented by a strong co, inclinding K. I. Billon, Charles Kent and Annie Louise Anna. As moul, the business was income of its old time popularity and payed all the week to large and delighted andrences. Summons and Sincom, at the Arch Street Opera House, presented whese collect hill, which was highly appreciated by their outrons. They are giving a first-class show. On Sunday, Oct. to. Philadelphia Lodge, No. 2, B. P. O. Blix, unwelled in their burial plot at Mount Moriah Cometery, a new bronze Ela, with appropriate and interesting ceremonies, in the presence of six thousand spectators. Rev. James Crawford offered a fervent payer, and the veteran actor J. B. Roberts, a brooher in the Order, delivered an eloquent address. The Bilk, which was a gibly appreciated by their outrons. They are first there of this city, is a beautiful work of art and cost

the cred great credit upon the lodge, and was the occasion of much favorable comment.

NEW ORLEANS.

The activated attractions as a whole did very well last week. F. C. Bangs presented St. Marc at the Academy of bluss to fair audiences. This week, Michael Strong and Minnet Carnivals. This week, Michael Strong and Minnet Carnivals. This week, Michael Strong and Minnet Carnivals. The theatre has been crowned nightly be admiring and enthusiastic audiences. On Mond y night Mr. Thorne recrived four certain calls. At the end of the second zet he was called before the curtain by Lawyer Eorhart, of this city, who, in an approprise and feeling apprech, presented Mr. Thorne with an elegant gold-headed walking cane. This was done in the name of Mr. Thorne's New Orleans admirers and friends, who remembered him as the leading man of the old Varieties stock co. Mr. Thorne, in accepting this token of his friends' esterm, spoke of the pleasure it gave him ton again face a New Orleans admirers and promised to return next season and play at the Avenue Theatre. The Black Flag isn't of that class of plays with which New Orleans is familiar, yet it went very well and seemed to please. Mr. Thorne gave an earnest and manly portrival of Harry Glyndon. His acting went straight to the hearts of his audience and staved there. His support is very good, much better than is usually seen in travelling cos. Dore Davidson is a New Orleans how. Since he has been away he has developed wonderfully. As Sim Lazarus he was excellent, keeping the audience in a continuous roar whenever he was on. W. B. Arnola and Jerome Stevens are not unknown here. J. L. Ashton, who has frequently taken Mr. Thorne's role, made a hit as Jem Seaton, He makes a splendid study of the character. The ladies in the cast are also very good. They were evidently cho.en for talent and holoks, although that is not wanting. Ramie Austen, as Ned the Cabin Boy, gained much appliause for her intelligent work in a rather trying role. Mrs. Fedwin Thorne and Bessie Stevens complete

The North Kossell had a good week at the Grand.

The on play, Pa, is not really a play, but a series of
a breven. Sol can the his specialities, which are
the pose that one does not miss the lack of
a the pose. This week huma Abbett Opesa

CLEVELAND.

Cleveland theatregoers enjoyed a treat last week at the Park Theatre, where Rosma Vokes and her taleated on presented a series of sparkling connectes, and they showed their appreciation by crewding the house every singht. Monday evening himself to the boards four nights. The play to very "English, ye know" and did not seem to catch on the first night or so. With a poor or it would have been a failure, but Miss Vokes and her support carried to along and end it after the preciterated to boarded school, the lady proproctress and principal of which contracts a marriage with a spring of nobility, the Hon. Here Queckett. She keeps the marriage secret on his account, but to meet his demands on her purse she resolves to sing the leading role in a new comic opera that is about to be produced, being influenced there to by the author. She does not wish her hosband to learn that she is going to visit an aunt in flereford, and, packing her trunk, leaves the touse in his charge and the school in charge of Miss Peggy Hesselrige, who manages to mis herself and himself in several scrapes. A series of laughable situations follow and complication comes on top of complication; but of course the skein unravels and all ends happily.

Evangeline was all that could be desired, and though not quite as bewitching a Fay Templeton, yet won appliance enough to satisfy any young lady. The spinning where song particularly received a good "hand." Irree Verona as Gabriel "got there" with "I Like It," receiving a half dozen encores. Mr. Schiller's Let lianc was very funny, while the Lone Fisherman angled for fish and appliance and got both.

Hen Magniley and co-appeared at the Cleveland Theatre in May Blosson. As is the rule at this house, not an empty seat was visible during the engagement.

There is a rather realistic hanging scene in E. T. Stetson's Neck and Neck, which held the boards at the People's. Waiter Wilmarth, the hero, is hanged for a crime which he did not commit, and the hanging is done in full view of the audience—sc

SAN FRANCISCO.

op to bottom. This is the
Kenneth Gordon
Richard Kilerton
Rev. Philip Ormond
Bill Burkly
Fred. Doyle
Samuel Plumtree
Turner, a warden
Ford, a constable
Old Elierton
Roger, a rustic
Martin
Coombs, signalman
Wright, assistant warder
Johnson M. Foster
Lewis Belmour
E. N. Thayer
William Maxwell
George Edbrooke
M. R. Mayer
E. Brown James Graham Isabel Morris Minnie Conway
Annie Adams
Kate Belmour

the company of the state of the

The Private Secretary had a fair-work at the Standord This work of the Polk in Mixed Pickles.

Frances Bishop pleased large audiences at the Acadmy last week. This week Chairs were the Markey of the Polk in Mixed Pickles.

The Kiraftys begin a new account of the Dimanism of the Holman and the Proposed Sin.

Katie Potnam played a splendid engagement at the Californian Ilheatte Nov. 2. Helen Dimagnosis vaine to Californian Ilheatte Nov. 2. Helen Disagrans vaine to Californian Ilheatte Nov. 2. Helen Disagrans vaine to Californian Ilheatte Nov. 2. Helen Disagrans is aliasted than the French operation of the Standard Lames H. Kyan, the entitled A. Secan S

CINCINNATI.

The Hanton Brothers Fantasma on closed a very successful were reth at Henrik's Alex Amfretta's worse in the leading role is to be commended and kate Davis' apecialties were mainly excored. This week, the McCaull Operator in Pon Cesar Joseph Lefter son, 23th, Mangaret Mathier, Nos. 1.

Ministrelay at the Grand, with the McNish, Johnson and Slavin co. as excited by proved a commensative card. The stars are excitent in their several specialities, and combined with the effective work of H. M. Morse as infected out rendered the performance thoroughly enjoyable. This week Kate Castleton's Crazy Patch, We, Us A. Co. 24th.

Frank Aiken's week at Havlin's closed 16th, and was

tess, and combined with the effective work of th. M. Morse as interfectator, rendered the performance thereughly enjoyed. I have accepted the performance thereughly enjoyed to the most of the performance thereughly enjoyed to the performance thereughly enjoyed the performance thereughly enjoyed to the intelligent amounted to the intelligent amounted to the intelligent amounted to the intelligent amounted on the programme faired to materialize. This week, I. I. Farron in Montgomery Phister's play, A Soap Bubble.

The Weston Brothers in their new venture. Our Minsteel Bows, were well patron zed last week at the Propie's. The play serves admirably as a vehicle for the introduction of their musical specialize, and with some lattle revision will prove a success. This week, the bite Speciality or, 24th, Lifte Allyn's Roud-que.

Between Acts. Manager Fennessy has withdrawn the advertisement of Henck's Opera House and People's. Theat from the Proc. Mar. columns. Havy Warner, of the McCaull Opera on, arrived 19th, Law Kasenhal tour own lake has resigned the business management of the Weston Brothers comb and gone. East. Manager Harry Kainforth, of the trond is carrying one of his optics in mortning, a gentle reminder of the Fail merting at Latorie. The Martha Wron Christian Connedy to, will open its season 28th at Washington C. H., O., with The Colleen Hawn as the opening programme. The trough is been in active rehears durder James Collins' supervision at Havin's during the entire week. Louis Hauer, for several years doorkeeper at the Grand, has been replaced by a gentleman whose acquaintance with the free-list of the house is decidedly limited. One of the local scribestells me the new y appointed Cerberus wouldn't pass Bob Miles until the latter had been identified by Rainforth This, however, may possibly be a campaign lie.—So thoroughly successful was the two weeks 'run' of the Fall of Babyion that the Order of Cincinnatus will, during the season of 82 present a smilar exhibition on a more extensive scale. Bob Savin,

mention of Lizze May Uliner's Napole n III, opera-glasses, it is safe to infer that the artiste in question will soon vist Cincinnati. All of which gors to show that "one of them literary fellers" who is her press agent manages to get in his work with regularity and dis-patch.—The programme of the Opera-Festival, begin-ning Nov. 22, will be made up as follows: Lakme 22d, Orpheus and Eurydice 23d, The Flying Dutchman 24 h, Sylvia 25th, Faust 26th. Lohengrin matinee 27th, Gal-atea 27th for the evening performance.

BALTIMORE.

Aimre in Mam'zelle drew large attendance to the Holliday Street Theatre last week and gave a very enjoyable perf rma.ce. Although she has been seen in the play before, it never ran so smooth as this time, and the co is the strongest she has ever had sup orting her. On Saturday D vorcons was given. Lawrence Barrett began a week's engayement on Monday night, opening to a good house in Richelieu. His repertoire for the week includes, besides R chelieu. Franc sca da Rimin, Julius Casar, Hamlet, Yorick's Love, David Garrick and Richard HI. Next, Janauschek.

The houses were light at Ford's Opera House last week when Joseph Murphy was playing Kerry Gow. Age is beginning to tell on the star, he is getting fat and heavy, and his voice, his chief charm, is no longer fresh, and often not true. Herrmann and Mile. Addiepacked the house on Monday night and presented an attractive programme, including the sensational Vanishing Lady. Rext, Gus Williams.

Monday next 15th, the Academy of Music will open its doors for the arsaon, when Louis James and Marie Wainwr ght appear in Virginius, under the auspices of the Journalist Club.

Manager Conway comes out in a prospectus this week and promises an enjoyable season, offering a strong array of attractions. Among others are, the American Opera co., Thalia Opera co., Patti in concerts, Helen Dauvray, Lilian Olicott, Clara Morris and Khea.

However much business may vacilate elsewhere, at Harris' Masonic Lemple it turns neither to the right and neither to the left, but keeps straight in the middle of the road. When the curtain is rung up there, no matter what the attraction on the oceasion, it is rung up to a big house. Edwin Mayo in Davy Crockett closed a weik of big business on Sat raday night, and at the Monday mattne: Thomas H. Winnett's Passion's Slave co started the week well. Next, Chris and Lena.

The genial Tony Pastor and his co, played a remunerative engagement at the Monnumental Theatre last week and gave, as he always does, a variety entertainment made up of

DETROIT.

DETROIT.

Hoodman Blind gave minerse satisfaction all the week at White's, the attendance being good and showing a large iterace each successing night. This mero draws found many admiters among our theatre goess, and was put on in good style and acted by good people. The construction of the play is line in a literary sense, and it was clad to see that it offered from many melodramas in not running levally to disagreeable sensationalism. The lack Year ethol foreign Howarth is a great study, and this admitable actor gives it a strong impersonation throughout Sydney Armstrong is a fitting leading last, and also character artist and shows careful devoton to the role she assumes. Her double role of Name and less is cleverly taken, the character of the gypsy being especially well acted. Augustus Cook is a careful scheming villam as Mark leezard, giving a most careful defunction of the race. Land Sudney Howard gives the honest Englishman in true style in the character of Ben Chibbles. George I. Freming, as kridge the partner of leezard, is good and lattle Aimee as the child kit is a prescrious voingster. The entire support is excellent and far betts it shan the average. The scenery is admirable, especially that of the Ibanites Embanishent by moon ight. M. B. Curtis etd. 22 20; Aisherg-Mottrom eath, eth. eath. Merkee Kansin and a fair co. presented The Bunites at The Detroit of the partner of the presented The Bunites.

Morris 28th 29th Aisberg-Morrison 28th, 28th, 28th, Clata Morris 28th 29th 20th.

McKee Rankin and a fair co, presented The Danites at The Detroit all the week to innertable business. Mabel Hert and Lawrence Marston give him very support, and the heathen Chines. Ah Fook, was a novely as well as a riddle. Mr. Rankin acted in this old time style and was well received. Popita 18th, week. Hinch and Sanger's Cohored Ministrik gave nearly all of last season's programme at Whitney's all the week at cheap prices. The a tendance was good, as usual, and the pett mances seemed to please the patrons, notwithstanding the back-numbered specialties and him refreshments. Harry Lacy's co. in The Figurer's Wife 18th, west.

IERSEY CITY AND HOBOKEN.

JERSEY CITY AND HOBOKEN.

Academy of Music (William Henderson, manager).

More lanamedrick opened a three mights session, 14th.

Her first perform one was Marie Antonetic, and it was
given in effective style by that excellent artists and a
fine or to a good house. Friday evening and Saturday

VIII. G. D. Chaplin, A. H. Stinart, Lomes Carden,
Girles Shine, Lavinia Shannon, Marchon Leich and

Mary Lamman were particularly worthy of mention.

Frank Daniels and Lis funny skit opened with for a
week. A Rag Haby seems to retain a peculiar girle

week. A Rag Haby seems to retain a peculiar girle

from Hessie Sanson down to "Handsome" are quite

popular here. An immense house greeted them. W.J.

Scanlan next.

Liems: Manager Phil Simmonds, of Janauschek's on,
says his star's farewell tour has opened very distringly

and that both the management and arises have

says his star's farewell four has opened very fig-and that both the management and artiste ha reason to feel proud of it. He also says he pleased to meet Trix Mirkox correspondent.— Henderson is still inclined toward a new th Jersey City.

lersey City.

Wareing's Theatre (Robert Wareing, manager); Kate Claston and her co, week of 11th First tore nights Arrah-na-Pogue; fair business. I wo Orphans held the boards last half of week. Co rather light. Mme Janauschek opened 13th in Mary Stuart to a good house. She plays a repertoire of five pieces during the week. Sunday night, 17th, Thalia Theatre Opera co, in Don Ca sar de Bazan to a crowded house. Germana Theatre (S Cronheim, manager): Mr. and Mrs. W. M. Paul produced their sensational California drama, Lucky Rauch, week of 18th to crowded houses. The co is one of the best that has visited this house in some time, and they were thoroughly appreciated. After the stars these mest worthy if mention are Horace Cone, T. D. Merris, W. J. Hopper, J. Riley, Maggie Morgán, Nellie Billings and little Tootsey Paul. The performance openes, with the musical comedy Loan of a Lover, by Maggie Morgan, T. D. Morris and the co. Mme. Neuville and her son Augustin in The Boy Tramp opened 18th to good business. Prince Flotow, the contortionist, and George Murphy. Dutch comedian, open the programme. Next week Burr Oaks, with Lottie Elliott as the Vanish og Lady. I tems: Mr. Cronheim has shown me a number of excellent bookings he has made for the near future, among witch are Fun in a Toy Shop, Hewett's Mustettes, Fank Bush and Mrs. Goodrich, Eliza Logan, George France and Lulu Delmay, Our Strategists, Le Clair and Russell and Monte Cristo.—Horace Cone, stage manager of Lucky Ranch co. has his ca-da made of Texas white pine, and they are quite a cu iosity.—J. W. Macready has joined Hewit's Mustetes as advance.—C. W. Roell, scenic artist at the Germania, is putting the finishing touches on some new sets. Mr. Boell is very cl. ver in his line.

DENVER.

DENVER.

Conjurer Kellar's recent week at the Tabor, didn't add materially to his finances, the patronage, for some unaccountable reason, being only fair. But I trust the wizard is meeting with more luck on the circuit with his neat and unique entertainment; and it isn't improbable, for I unde stand an encouraging advance sale took place in Leadville. At this house there is "fun in solid chunks," which otherwise me ans the Da'y bothers and their sister are there with their Vacarion. It's almost unnecessary to say that everything is going with a whirl. The piece and people engaged to your breath away are as good as formerly, with one exception, and that is the young woman, Annie Suits, who does I om Daly's pretty wife's part of Vergie. Particu arly does Miss Suits betray an unmista able variety hall experience when she favors the audience with that gem. "I'm a Dendy, but not Dude," and like compositions. Resides, it absolutely gives one the earache to listen to her singing voice. The co, had a fine opening and business hasn't fallen off much up to date (Friday). A very handsome week, which is sith, will doubtless be Duff's. The array of names of brilliant operatic notables displayed upon the boards, and who are to appear in The Mikado, Iolanthe and A Trip to Africa, fairly guarantees a by no means slow week. To follow the Duff co, I surmise, A Tin Soldier. Richard Mansfield was reported at one time to have had the date; but he's the other side of the river—the Mississippi of course. Sol Smith Russ ill has week of Nov. I.

The high card at California Hall is a clever ventriloquist, Fred. Miller, reported to be from Australia. Hiengagement will probably even increase the attendance.

Small Talk: The departures from the town the other day of professional parameters.

engagement will probably even increase the attendance.

Small Talk: The departures from the town the other day of professional persons were W. J. Chappelle, the pleasant veteran, who left for the circuit to herald the approach of the fun-makers, the Dalys, and J. F. Harley, the prince of good fellows, who departed for Nebraska to pave the way for Kellar through that country. An arrival was in the person of Frank Howe, advance guard for the Duff army.—The Commings-Hall New York letter to the Iritune Republican in Sunday's issue was devoted largely to a discussion of New York Vors theatricals—the recent English arrivals particularly.—The Chency Tolmic concert at the Tabor Sunday night was lightly attended. Never any money is such affairs. Idi Serven, recently a teacher in the New larly. The Chency Tolmie concert at the Tabor Sunday night was lightly attended. Never any money in such affairs. Ids Serven, recently a teacher in the New York Lyceum School, took part. Her readings were really good, and were the feature of the programme.—The local musical association is said to have Erminie in rehearsal.—I wonder if my friend Harley's friends on the Square would have known him had they seen him on his return from Leadville with his cordurey suit and blue shirts a typical Westerner in appearance.—According to "Howard" in the Boston Globe, the Aronsons, of the New York Casmo, will review Stanley Wood's opera, Pricilla. Mr Wood resides here, and truly hope some notice will at last be taken of his work, which was given a lengthy showing by me in this paper last a ason.—Advices from Loveland say that the manager, there have nut in a hard wood floor in their—lws about to say bare, but opera house sounds better and will hereafter run a combination in the shape of a theatre and skating rink.

LOUISVILLE.

The engagement of Louis James and Marie Wainwright at Macaulay's was a notable one, in that most satisfying presentations of the plays attempted were given. Virginius, Hamiet? Julius Casar and Much Ado About Nothing—particularly the latter—never received such careful attention here. Marie Wainwright will yet rank with the foremest of American stars. Her work during the engagement justifies the Consists, Jones and estimate as letterly put in the following words in speaking of the performance of Much Ado About Nothing. "It was altogether the most prifect performance, seen here in many years. Miss Wainwright is the best fleating of the stage."

Co. good. Attendance medium only.

R. L. Dewning hidred a satisfactory engagement of three nights the fore part of the week at the Masonic in the Gladuator. The Little Tycoon for the remainder of the week proved the success of the season thus fair. Original it may not seem, but it cannot be denied the solo numbers are timeful, the choruses alterative, the costumes suitable and the principal singers specially adapted to their parts. R. E. Graham is an unctuous teneral Knickerbecker, and blind beine and Miss Hurricane, a most pleasing personage. This ladiy combines a cultivated view with masons.

unctuous tieneral Knoberbecker, and kims belaro, as Moss Hurricane, a most pleasing personage. This lady combines a cultivated voice with unusual hotionic ability in a lyric artiste, and her part of the latte Lycom performance calls for all praise that sober reasoning may vouchaste.

C. W. Harry in The Spy failed to please the press, the public, or the Museum management. For the first time since the reopening of the Museum business, deposed to about half houses.

Huks and Sawer's Cohred Mustrels gave nearly all of last season's programme at Whitney's all the week at cheap prices. The actendance was good, as usual, and the pert timances seemed to please the patrons motwithstanding the back numbered specialties and hour refreshments. Harry Lacy's co. in The Planter's Wife 18th, wess.

Squibs: George I. Appleton, business manager, and A. Brid, advance of Hoodman Blied, are two as pleasant gentlemen as one could wish to meet, and they both thins. Detroit is the right wort of town. Mr. Frid, manager of McKee Kankin, informs me that the actor will present his new rams. Alien Darry, in Philadelphia, Dec. 1. This will be the first representation of the right works. Allen Darry, in Philadelphia, Dec. 2. This will be the first representation of the right works. The Detroit Light production of Cut Mayer and Stanley-Wood's new levice opera. The Computacy of Pontise, I will be produced by the Dirroit English (types co. under the direction of Cut Mayer and Stanley-Wood's new levice opera. The Computacy of Pontise, I will be produced by the Dirroit English (types co. under the direction of Cut Mayer and Stanley-Wood's new levice opera. The Computacy of Pontise, I will be produced by the Propher's Despite a Despite at the Mission's former correspondent, or promote the direction of Cut Mayer and Stanley-Wood's new levice opera. The Computacy of Pontise, I will be produced by the Preticion to Congress of the House's the conting an eye-sore to Despite Stanley Wood's new levice opera. The Computacy of Pontise, I will be produced by the Preticion to Congress of the House's the Allen Darry of Pontise, I will be produced by the Preticion to Congress of the House's the Allen Darry of Pontise, I will be produced by the Preticion to Congress of the House's the Propher's Despite Stanley by the Preticion to Congress of the House's the Propher's Despite Stanley by the Preticion to Congress of the House's the Propher's Despite Stanley by the Preticion to Congress of the House's the Propher's Despite

itic, and is remembered as a member of an old in which I om L. Compore was the leading kachel Noah the souhertte. He played Hamming the engagement for the first time in his prediction is here made that Louis James. Wasseright will prove profitable attractions, pre-imptin supper after one of the performance will be a soft wine, voiced an honest sentiment:

to the wine that resembles your acting.

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A pleasant incident of the week was a visit from Mr.
L. R. Wilson. Lete Mismon's Nashville correspondent
He is the father of Elma Delaro. A brief interview
with the conferman was convincing that the paper is
ably represented there. b. L. Tillon, of the Jamesably represented there. b. L. Tillon, of the JamesWarnwight . Nanodd-timer. Is an interview with a
Times man he gave some readable information of the
a age of long ago. W. J. Johnson, of the Nashville
theaters, occupied a how at the Masonic the opening
night of The Little Tycoon.

PITTSBURG.

Bartley Campbell's White Slave did a remarkably good business at the Opera House last week. The "Standing room only" sign was brought into play upon several occasions. The co. gave a very good interpretation of the play. Louis James and Marie Wainwright this week. At the Bij un, closed a very good week's Manee, 25th.

M. B. Cartis, at the Bij un, closed a very good week's business of his new play. Caught in a Corner, ran the entire week, and was favorably received. Co. in support was good. Hanlons' Fantasma is on this week; Richard Mansfield in Prince Karl, 25th.

The Leone Brothers, with their finely trained dogs, were seen at the Academy last week. Moderate business only. Gos Hill's Specialty co. opened 18th. J. J. Dowling and Sadie Hanson, 25th.

Mattie Vickers pleasand fair-sized audiences last week at Harris' Museum. Tony Denier's Humpty Dumpty party present week; Storm-Beaten, 25th.

Items: K. J. G. sulre, a contractor and builder of this city, has written a dra us which he calls The Rival Artists. It was read one evening last week to Harry Kennedy and a Lumber of other theatrical and newspaper people, all of whom were favorably impressed with it.—The officials of the Pennsylvania Railroad have named one of their new locomotives "Isaac Greenwald," in honor of M. B. Curtis, who assumes the character of Isaac Greenwald in Caught in a Corner.—John W. McKinney, manager of Richard Mansfield, is in town.—The Agnes Wallace-Villa co. is plaving to good business in our suburban towns.—Lillian Burkhardt and David Markowitz were married here 17th.—E. A. Locke was in town last week.—Always pleasing Susie Kerwin, and superfine "Jimmy" Conly, of the Wilbur Opera co., are receiving excellent notices throughout the country for good work in The Merry War and The Three Black Cloaks.—Manager Williams, who has been in New York for some days past, returned 16th—A. J. Sheddon and Tommy Williams of the Opera House, eathered together the co. which will support Lillian Burkhardt on the road.—Harry Schwab continues to hustle. He i

ALABAMA.

Mobile Theatr (J. Tannenbaum, manager): Michael Strogoff, 15th and 16th, to crowded houses. McIntyre and Heath's Minstrels, 22d and 23d.

and Heath's Minstrels, 22d and 23d.

BIRMINGHAM.

Opera House (Frank P. O'Brien, manager): Kossuth Hungarian Gypsy Students, 15th. Their rendition of a classical programme, in which Rossini, Weber, Aubrand Verdi figured extensively, was superb, each préving a master of his own instrument. The rendering of "Shubert's Serenade" was marvellous, and the audience rapturously applauded the director, Hazay Natzi, who responded with a violin obligato in Eminor from Repulferkein.

Casino Theatre: Fisher and Hassan's Comedy co., 15th and 15th. presented to standing room only their

Casino Theatre: Fisher and Hassan's Comedy co., rath and 15th, presented to standing room only their musical absurdity. A Cold Day; or, The Laplanders. Item: The clever and gentlemanly young manager. Mr. Caldwell, reports his first theatrical venture a perfect success. The Casino is now in full working order. Several good cos. already secured.

ARKANSAS.

LITTLE ROCK.
Hyde's Opera House (George H. Hyde, manager):
McIntyre and Heath's Minstrels gave a splendid per-McIntyre and treating the formance to good business ofth.

Lizzie Evans and a fair company presented Seasands.

style to a large and appreciative audience. Miss Evans is a favorite with our people, and she adds new friends to her list at every visit.

Arena: W. W. Cole's Circus drew an immense crowd 14th. Dr. Carver's Wild West Show is connected with Cole.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager):
Lizzie May Ulmer put in an appearance for the first time
this season 11th, 12th, and played to rather light business. '40 and The Danites were presented.

Carll's Opera House (R. J. Carll, manager): Annie
Pixley in M'liss and '2 he Deacon's Daughter did very
nicely 15th, 16th, and apparently was enjoyed.

Grand Opera House (G. B. Buunell, manager): The
Missing Link brought together the customary patrons
last week. The piece was better advertised than played.

Storm-Beaten, with an 'avalanche of scenery,' they
say, will endeavor to secure the dicats this week.

American Theatre: Marevelli's comb. filled the house
at every performance last week.

Items: Mr. Meyers, advance agent of the StormBeaten party, was taken ill in this city and confined to
his room for a week.—Last year an attempt was made
to institute a new departure in the line of dramatic
criticism. The attempt was successful, and the vapidity which distinguisshed the theatrical work on our daily
papers for a time disappeared. This season, alsa! the
good work has been discontinued —J. P. Goodhart, formerly dramatic critic of the Journal and Courier, has
accepted the editorial chair of the Young Republican.

BRIDGEPORT

Hawes' Opera House (E. V. Hawes, manager):

BRIDGEPORT

Hawes' Opera House (E. V. Hawes, manager):
Chanfrau, h in Kit the Arkansas Traveller. Chanfrau as Kit, is a perfect dare-devil young Southerner, and was supported by a larger and much better co. than last season. Sarah Trenchard did well. Picaninny Monk made the great hit. He is certainly the oddest little nig that ever scrambled about a stage. Big house.
Theatre Belknap (C. J. Belknap, manager): Week opened with Horace Lewis' co. in Monte Cristo and Two Nights in Rome. Mr. Lewis is a good actor, and if he will rid himself of his too monotonous style of delivery will take a high rank in the profession. His stealthy, murderous Corsican in Two Nights in Rome could not have been better. Male support good. Ladies poor. Business fair.

could not have been better. State support. Business fair.

P. S.: George H. Adams' co. opened a three nights' engagement at Hawes' Opera House 18th in The engagement at Hawes' Opera House 18th in The engagement at Hawes' opera House 18th in The engagement at Hawes' operations, and was delightfully sparse in time-honored chestnuts. All the co. second to be well up in their work, and kept the business booming in a way quite refreshing.

NAUGATUCK.

NAUGATUCK.
Gem Opera House (Jacques F. Beardsley, manager):
Herr Audre's Concert co., 4th. Fine music, but light
house. First appearance of Henry Chanfrau, 13th, in
Kit, to a good house.

Opera House (J. E. Spaulding, manager). Henry Chaufran as Kit the Arkansas Traveler, 12th. Good house and good co. Bristol's Educated Horses, 2(th, 27th

MERIDEN.

Opera House CT. H. Delevan, manageri: John Migration of the State of the Computer of the State of t

Passons a Slave-mas well put open the stage last week at Harris B. in, and was friend acted by the very capable . The attendance was good This week, M. F. Mavo in Davy Crockett. N. at the Wilber Opera to.

The Corrience Opena - drone good houses last week at Herrog a Ninth Sitera Opena Bourse, appearing in the Saturday matines are a packed house. The orphans of St. Vincent a Assum tgate-attended in a body to day under charge of several Sosters, whose dark blue robes and white came moded very odd in a theatre. They were queets, I believe of the management. Several members of the me could hardly acept their eyes off them long enough to attend to the business of the stage. James sturges a serspecially had. Invest saw any one gare so priorit intiviat and task to the ambence as he did, greatly marris gas otherwise entertaining performance. Cerime has grown a could deal since last seen here, and het wore on much stronger. Three week, Phosa McAllsteen can in Taken from Life. A Cold Day connext.

Letter Church drew the usual full houses at the Dime Misseum last-week. The week, Annie Louise Awyinn, greative delighting the patients, since of whom thought him the "fold boy houself" Manager P. Harris occupied a bay at the Bym Friday afternoon. It was his second vest since the opening of the season, and he seemed much picased with the success of his house. Corring was very busy rehearing Aronda and Princess of Trebronde while here. She will come again this second vest since the opening of the season, and he seemed much picased with the success of his house. Corring was very busy rehearing Aronda and Princess of Trebronde while here. She will come again this season, and will receive a hearty welcome. Dr. J. M. Davis handsome cumtenance was missed from the horseline last week, on account of which Waiter was in the city for a few days.—Manager to attoid, of Harris Hijm, is making hosts of friends in this city by his courteous and business-his entities, in his city are much gratified by the reports of her great success in New Y

FLORIDA.

Park Opera House (James D. Burbridge, manager):
Our regular season opened 15th with the Bindiey
Comedy Co. in A Heroine in Rags to a good and well
pleased audience. Miss Bindiey's dancing and musical
specialties were much applauded. Her support is
fair.

Items: The Park Opera House has been much very
improved during the past Summer, and will be under
management of James D. Burbridge, with Will E.
Simpson as assistant manager. Many first-clars
attractions have been booked.

PENSACOLA.

PENSACOLA.

Sullivan's Opera House (W. W. Potter, manager):
The Flash Light co. played 11th to a poor audience
Michael Strogoff played 14th to a crowded house, and
every one seemed delighted. Cecile Rush, as Marfa
Strogoff, and Fiorine Arnold, as Nadia Fedor, made
quite a hit in their respective parts, while I. Hay
Cossan, as Michael Strogoff, acted well throughout.
Items: Signorina Teresina Gossi, a premiere dan
seuse, has lately joined this co.—McIntyre and Heath's
Minstrels 21st.

GEORGIA.

New Masonic Theatre (Sanford H. Cohen, manager). The Bijou Opera co. in The Bridal Trap to fair business, 15th. The co. lacks strength and numbers in the chorus. Miss Randall, as usual, gave great satisfaction, and Harry F. Dixey and wife filled their roles very acceptably; but I don't think our people are much entused on the opera.

thused on the opera.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Lillian Lewis in The Cresle and Camille 14th and 15th and matinee 16th to very poor business; caused no doubt by counter attraction—the Barnum Circus. This little co. is far superior to the majority.

Arena: Barnum's Circus, long looked for by both young and old, stretched canvases 15th to tremendous business, afternoon and evening, despite the severe criticisms of Doris, who came 18th. The performances were all that could be desired, and satisfied the throng that would be willing to be "humbuged" again. One of the special features of the show was the bicycle riding of the Stirk Family; their little four-year-old girl captivating all.

riding of the Stirk Family; their little four-year-old girl captivating all.

Items: Stranglers of Paris 18th and 19th; also against a circus. Over the Garden Wall (Knights) 20th, 21st, 22d—We were pleased to meet Henry F. Greene, formerly of this city, but now ahead of Stranglers of Par s.—Your correspondent is deeply indebted to Morris H. Warner, the clever and gentlemanly press representative of Barnum's Circus. He wished to be remembered to The Mirkok.—Barnum closes his season at Lynchburg 23d—Your Savannah correspondent wishes to kindly thank Manager M sely, of Danville, Va., for remembering him so well in uaming his new boy after him.

ATLANTA.

membering him so well in naming his new boy after him.

ATLANTA.

De Give's Opera House (L. De Give, proprietor):
Adelaide Randail's Bij 10 Opera co. filled a very successful engagement last week, presenting to large and fashionable audiences The Bridal Trap, Bohemian Girl, The Mikado, The Princess of Trebizonde and Fra Diavolo. Much enthusiasm attended the engagement. Many and beautiful fi ral offerings. Always a favorite in Atlanta, Adelaide Randall has in this engagement strengthened her hold upon our music-loving public. The English tenor, George Travener, and the improved support and orchestra deserve complimentary mention.

MACON.

Academy of Music (H. Horn, manager): Lillian Lewis 13th in The Creole. Small audience.

Arens: P. T. Barnum's Circus 13th to immense crowds. Decidedly the best circus that has ever visited us. Your correspondent was well cared for by Mr. Warner, the genial press-agent.

ROME.
Nevins Opera House (J. G. Yeiser, manager): Lillian ence. Barnum's Circus the day before

GALESBURG.

Opera Hous: (N. Brechwald,marager); Lights o' London 13th to standing room only. Fair performance. Hyers Sisters 26th; Streets of New York Nov. 4; Stetson's Uncle Tom co. 7th; Gilmore's Band 26th.

Opera House (P. A. Marks, manager): Bunch of Opera House OF. A. Marus, manager): Bunch of Keys 5th, large house; good performance. Streets of New York 12th; fair house. Mr. and Mrs. Florence drew a large and fashionable audience 15th. All highly pleased with Our Governor.

Park Theatre: Fenton and Cominer's Star co., one week, to poor houses. Co. only fair. Low prices.

week, to poor houses. Co. only fair. Low prices.

PEORIA.

The Grand (Lem H Wiley, manager): Gus Williams 15th, 16th and matinee to good houses. The Cattle King to large houses 18th. Soi Smith Russell 26th. Squibs: Russiness has been first class at the Grand so far this season John H. Robb, manager of Gus Williams, made his debut as a manager in this city.

Mr. Wiley has made arrangements for the appearance of Lawrence Parrett the first of nextmonth.

Grand Opera House (Leslie Davis, manager): School-craft, Cors and Shortis' Minstrels (15th, to very light house. The co. came to town on three days' notice. Their success of late has not been as great as merit de-manded.

ENGLEWOOD. Opera House (Fred. Langon, manager): Saisbury's Tsoubadours placed to a crowded house 14th. Audience was very appetrative, and Mr. Saisbury and Miss McHenry loudly applianded.

Gos Williams pleased a fair audience 11th with his clever performance of Ohl what a sight! Zozo played to good business 10th and 18th.

New Opera House (W. Dolan, manager): Almy Le Grand in Patent Rights to fair audience, 12th. Zozo did a good business, 12th. Alaberg-Morrison co. in Faust and Margoerite, 16th. to a big house. Rare dramatic freat.

Opera House (Weiser and Liest, managers): Lester and Alen's Ministers appeared 15th before a crowded

Grand Green House (H. W. Moore); Charles Pope was broked for all, but did not appear, and gave no notice whatever. One hundred and six seats were sold. Alone in London was presented eith and sight to good houses, and pleased all. John T. Raymond, east; Wages of So. Nov. 13 and so. Foster's Opera House (William Foster, manager); Bunch of Kers jlayed to good business 12th. Siberia was presented to large audiences 13th and 12th. Kellar comes 2nd and 2d. Morray and Murphy, 27th; Bound to Succeed, 2nth, 10th.
Standard Theatre Western Theatre co. to good business last week, and remains this.
Capital City Opera House; G. B. Walters' co. to good business all-week.

Academy of Music (W. I. Buchanan, manager): The Walters Comedy to supported John Dillon sith and cith in The Lighting-Kod Agent and Everybody's Friend. Good business. Mr. Dillon is a favorite here. The Maud Howe comb week of 18th, John T. Raymond, Nov. 1.

Burtis' Opera House (Howard Burtis, proprietor):
Alme in Loudon co. opened to a good house 12th. A
Bunch of Keys delighted a large audience 14th.
The Olympic: Sid C. France's co. did a fair business
week of 11th. J. H. Keane, 18th, week.

Week of 11th. J. H. Keane, 18th, week.

10WA CITY.

Opera House (J. N. Coldren, manager): Siberia was fairly rendered to a packed house 12th.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Siberia received a fine representation at the hands of a co. of more than average merit 11th. Forest Robinson and Adele Belgarde in the leading roles were particularly effective. House filled in every part and audience unusually enthusiastic. The Florences in The Mighty Dollar, 10th, delighted a large and fashionable audience.

WATERLOO.

Burnham's Opera House (L. C. Goodwin, manager):
The Minnie Hauk Concert co. drew a large and fashtonable audience 15th. Outside towns help to swell in
numbers. Felix Vincent's co. 18th, week; Lights o'
London, Nov. 13.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager):
The Two Johns co. appeared 12th. The play is of the
muscular variety, but seemed to accomplish its purpose—that of amusing. The co. is fair. Good-sized
audience. George C. Boniface appeared 14th in Streets
of New York. The theatre was packed from pit to
dome. Boniface made a very (ayorable impression. The
co. was quite good all round. Blanche Henshaw. in the
minor part of Bob, did some neat work. The fire scene
is worthy of praise.

WICHITA.
Turner's Opera House (L. M. Crawford, manager):
The two Johns amused a packed house 9th. People
turned away after eight o'clock.

Manning's Opera House (F. B. Meyers, manager):
Andrews' Opera co. played The Mikado to the largest and most fashionable audience of the year, 11th.
FORT SCOTT.
Opera House (W. P. Patterson, manager): Katie Putnam closed her engagement of him Little Barefoot. Lena the Madcap drew a large matinee.

KENTUCKY.

Opera House (R. E. Cook, manager): Minnie Castle co. week of 11th in a recertoire of pirated plays. Co. composed of very ordinary people, and rendition of plays decidedly amateurish. Miss Castle is the only redeeming feature. Joseph Jefferson 21st; indications of a trainendous house.

LOUISIANA.

Tally's Opera House (Leon Carter, manager):
McIntyre and Heath's Minstrels gave an excellent performance 13th to an immense audience.
Personal: Will J. Duffy, the clever advance agent of the charming Lizzie Evans was here ast week doing yeoman's service for his co.

MAINE.

PORTLAND.

Theatre: Prepared as I was to enjoy Sis I never expected to find Myra Goodwin such a clever little woman. Young, pretty and vivacious, she captivated two large audiences 15th and 16th and danced herself into popularity with an ease and grace astonishing in one os young, and a novice, too, compared with other actresses in this line of business. Sis itself isn't much, but with Miss Goodwin's specialties it is decidedly entertaining. Her banjo playing and drum solo were charming accomplishments while her costumes were exquisite. J. W. Grath, as Hickorv.was in his element, and his facial expression was great. Miss Noxon, as Delia, gave a clev-r character sketch, and some of her slang was sidesplitting.

Alention: A Night Off is booked for 25th and 36th.—Nothing at the theatre week of 18th, the Bennett and Moulton co. skipping from Bangor to Newburyport.—It is a pleasure to meet such courteous gentleman as Miss Goodwin has looking after her business affairs.—It was a wise move of George baker's in selecting Mae Hunce for the nume domand in Settere on a she

Miss Goodwin has looking after her business aflairs.—It was a wise move of Goorge baker's in selecting Mae Bruce for the prima donna of his Eastern co. as she easily eclipses her predecessor's success in the same roles.—Mel Higgins, the Argus critic, has purchased the Theatre programme. He will make it readable I hope.—Shadows of a Great City is sneaking this way.—J. W. Grath of the Sisco, was a well known and most popular artist among Portland people years ago, although in a different line of business and under another well re rembered name.

BIDDEFORD. BIDDEFORD.

City Opera House (Frederick Yates, manager):
Charles E. Verner in Shamus O'Brien drew a small but a well pleased and enthusiastic audience 11th.

MASSACHUSETTS

MASSACHUSETTS.
FAUNTON,
Music Hall (A. B. White, proprietor): Moulton and
Baker's Black Crook 12th, to standing-room only.
Performance gave satisfaction. Frank Jones in Si
Perkins 13th, to a large house. Of the co, Alice Montague as Zana, is deserving of especial mention. Stanley
Macy land an excellent co, presented The Kindergarden 16th, to a \$250 house. George A. Bruning, as the
Blaby, and Fred. Mende 2s, as Widow Magee, kept the
audience in a roar winenever on the stage. Floy Croswell 25th, week.
Items: The season so far has been the most successful in years, all cos. doing a large business—The
skating rink is a thing of the past in this city. William
Winch, the tenor, paid a visit to his home and friends
in the city last week. He has just returned from England, where his singing in concert and oratorio received
the highest praise.

the highest praise.

Gilmore's Opera House (W. C. Le Noir, manager):
Annie Pixley in her new play, The Deacon's Daughter,
completely captivated a crowded house 14th, and recoved a rail before the curtain at the close of each act.
Supporting co. first-class. Storm Beaten 16th, Poor
house.

abiv filled 61th when Nordeck, one of the best and strongest drams of the was p essented by Frank Mayo and a fine co. Bennets and Moulton Opera co., 21st, 22d and 2 gd.

FITCH:fURG.

Opera House (F. A. Cerrier, manager): Moulton and Baiser e Black Crook etth. Big house. Alkinson's Aphredite co. 12th; slim house. Frank Mayo in Nordeck to a large house, 14th. Fine dramatic treat.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Rhea 14th (under G. A. K. management in The Widow. Large and fashionable andlenne. Supporting co. 18 fine and the costomes very tich. Si Perkins, 2nd.

Prospect Opera House: Williams' Jollities in The Electric Spark 14th to poor business. Co. only fair. John A. Stevens with, in A Great Wrong Righted, to a small authence. Owing to the small stage, the pecial scenery and mechanical effects could not be used to advantage. Piece and co. gave good astinfaction.

WORCESTER.

Theatre (Charles Wilkinson, manager): Annie Pickey in her new play of The Dearon's Daughter was fairly well received. The people did not seems to take hindly to the play. Black Crook three nights to good business. Business better than the Crook. A ballet of a 1, ranging in size from four feet to six, hardly fils the bill. Shadows of a Great City all this week.

HAVERHILL.

Academy of Music (James F. West, manager): Frank

Items: Manager Taggart has been running, the bouse to the faction of all concerned.—A creture date with the fact

s. a. fanging in size from four feet to six, hardly fills the bill. Shadows of a Great City all this week.

HAVERHILL.

Academy of Music (James F. West, manager): Frank Mayo in Nordeck, 12th, to only a fair house. Co. first-class. In Nordeck Mr. Mayo has one of the finest of romantic dramas. Myra Goodwin in Six 14th to a good house. She captivated the addience at once, and they seemed to be loth to have her leave the stage, judging from the applause. Her dancing was superh. J. W. Grath, as Hickory Hawkins, was also enthusiastically received. Si Perkins, 23t; Maggie Mitchell, 20th.

Thanks: Your correspondent desires to thank Treasurer McArdle for courtesies and also for a fine set of Miss Goodwin's photographs. He reports business more than double that of last season.

NATICK.

Concert Hall, (E. E. Clark, manager): Edwin A. Lang's Comedy Comiques in Scheming to fair business 12th.

Academy of Music (Edgar Hayes manager): Misco's Humpty Dumpty gave a good performance to light house 12th.

house 19th.

LAWRENCE.

Opera House (Win. G. Merrill, manager): Atkinson and Cook co. supporting Maud Banks in Ingomar. Little Em'ly, Blow for Blow, Lady of Lyons, Love and Money and Life for Life to an immense business all the week. The co. is good, and Miss Banks may well feel proud of her efforts here, judging from the number and quality of her audiences — A Night Off, 28d; Maggie Mitchell, 27th; Lizzie May Umer, 2 th and 30th. Items: I wish to thank Charles E. Cook, through The ushers are to have a benefit Nov, 10, Lang's Comedy Com ques being the attraction.

MICHIGAN

ANN ARBOR.

Hill's Opera House (H. J. Sawyer, manager): The Amy Gordon Opera co. played a very successful engagement of three nights, opening Monday, 10th. Ezra Keadali 21st.

gagement of three nights, opening Monday, 10th. Ezra Kendali 21st.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Ezra Kendali's Kids attracted fair-sized audiences 12st and 13th. Disappointed with the play as a whole, but nevertheless were amused at Kendali's decided originality. His Glies Buttons is a reproduction of Dr. Medicus and must necessarily amuse. Adelaide Moore, who has been heralded as "the successor/of Adelaide Meilson," came 14th. She is unfitted to fill the gap that will, probably, forever remain open. Private Secretary, 22d, 23d; Muggs' Landing, 25th; James O'Neill, 29th and 30th.

Wondeiland: Thompson, Hooley and Arlington's Ministrels have pulied well all the week and pleased the patrons of this pretty theatre. Next week, The Gold King.

Smith's: The usual good business continues. Sarony is the principal attraction.

Tips: Manager Powers is having all his scenery retquehed by Sosman and Landis. Fred, Marsden met the Le Grand co. at Jackson, Mich., last week, and made some much needed improvements in his play, Patent Rights.

BATTLE CREEK.

BATTLE CREEK.

BATTLE CREEK.

Hamblin's Opera House. (J. W. Slocum, manager):
The Mexican Typical Orchestra gave a sacred concert
10th to a small house. One of the finest concerts ever
given in the city. They received encore after encore.
Ezra F. Kendall in A Pair of Kids to a very fair house,
which was kept in a roar throughout the entire performance. Co. good, and gave the best of satisfaction. The
Silver King, 13th, to a fair house. Stetson's Uncle Tom
to 2sth.

LANSING.

Buck's Opera House (M. J. Buck, manager): Adelaide Moore, 12th, in Romeo and Juliet; good business.

William L. Loyd as Mercutio gave excellent support.

One hundred of our citizens inspected the Adelaide

Moore private palace car.

COLDWATER.
Tibbet's Opera House (C. L. Hunter, manager): King Hedley and Harrison's Silver King 14th; best of satisfaction.

MINNESOTA.

WINONA.

Opera House (George B. Russell, manager): The McGibeny Family gave one of their pleasing concerts to a
packed house, 11th. Rock Band, 16th.

Groeny raminy gave control of the packed house, 11th. Rock Band, 19th.

ST. PAUL
Grand Opera House (L. N. Scott, manager): The Emma Abbott Grand Opera co. week of 11th in eight performances, presenting Lucretia Borgia, Crispino, Bohemian Girl, Mikado, Trovatore, La Traviata, Lindadi Chamouni Large and fashionable audiences. The engagement proved an artistic and financial success. Bunch of Kevs 21st, 22d and 23d.

Olympic Theatre: Attraction week of 11th, W. J. Mills' selected co. Good performance, drawing fair houses. W. I. Mills, Walter Bray, May Johnson, Hayden and Hetherton, Admiral Vale, Creamer and Christy are good in their line.

Item: Sackett and Wiggins' Dime Museum did a good business week of 11th, presenti. 2 good attractions.

RED WING.
Casino Opera House (J. C. Hawes, manager): McGibney Family concert, 13th. Small but very apprecitive audience. Bad weather.

MISSISSIPPI.

JACKSON.

Marioa Booth and James D. Burrows presented The Flash Light 14th to a very large and appreciative audience. The play was well received, as was evidenced by

MISSOURI.

Park Opera House (J. B. Price, manager): Kellar the magician opened our season Sept. 13. Murray and Murphy in Our Irish Visitors convulsed a fair house 11th. Supporting co. good, and the two leaders can't be beat in their especial line. Mr. and Mrs. W. J. Florence in The Mighty Dollar 14th. Largest house of the season.

Tootle's Opera House (R. S. Douglas, manager);
Murray and Murphy in Our Irish Visitors pleased an
unusually large audience 14th. Standing room was at a
premium in baicony and gallery. A leal interest was
felt! Mr. Murray, as he was some years ago a resident
of this city and member of a variety troupe. While his
fortunes have changed for the better, he has a kind
feeling for old-time friends. Alone in London 22d,
23d; Sol Smith Russell 21th.

TRENTON.

Taylor's Opera House (John Taylor, manager):
Magre's International Comedy co. opened sat
three nights. Large houses. W. J. Scanlan, wit
escellent co., played Shane-na-Lawe roth to a
house. He was warmly greeted. Bandmann
week; Kate Claston 25th.

Music Hall (Craig A. Marsh, manager): Genee.
Ward to large and fashionable andhence in ForgetNot, 14th. Little Tycoon co. 23d; Minnie Madd
26th.

PATERSON.

Paterson Opera House (H.C. Stone, manager):
die-Von Leer comb, presented A Brave Woman to houses, 11th and 12th. Geneview. Ward prese Forget-Me-Not and Queen's Favorite, 13th and 16t. fair houses. Herne's Minute Men 21st, 22d and 24 People's Theatre (A. Philion, manager): (houses past week to nee The Boy Tramp. The att tion for this week is Tessie Deagle in Lone Pine Flip.

Wood's Concert Hall (John Woods, mana Opened to-night (18th) with Alfred Liston, Carter Anderson, Stanwood Sisters, J. W. Woods and Pate Quariette.

NEW YORK.

NEW YORK.

At.BANY.

Leland Opera House (Mrs. R. M. Leland, manageress): Abbey's Uscle Tom co. put in an appearance on Monday of last week, remaining two days, and drew fairly good houses. The drama was produced in a very slovenly manner, and even the colored jubilee singers were way below the mark. The Boston Ideals sang Victor at the Wednesday matinee, introducing thereby an Albanian, Will H. Lawton, as M. de Florac. Mr. Lawton has an admirable tenor voice and sings with excelent method, but is unfortun teip but little of an actorat least in the part mentioned—and he was not in the cast during the rest of the engagement. Perhaps he might do better in another part. At the Wednesday evening performance Martha was sung, but not in a manner reflecting any great amount of credit upon the organization. There seems to be, at present, a lack of espirit decorps in this once famous co., which, to say the least, is lamentable. The same deficiency was noticed on Thursday evening when The Elizir of Love was presented, and the fact was freely commented upon afterward, although the reception accorded the co. was enthusiastic enough. Hawerly's Minstrels, on Friday and Saturday, drew large audiences, and gave very good performances. De Mille's Main Line is booked for the whole of the present week.

Museum (Jacobs and Proctor, managers): The Australian Novelty co. did an enormous business last week, it being impossible to get standing-room at a number of the performances. A Prisoner for Life will be seen this week.

number of the performances. A Prisoner for Life will be seen this week.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Roland Reed did a fine business the first three nights of lass week, appearing in Cherk and Humbug. The support was good. Iames O'Neill drew large audinaces 14th, 15th and 16th, and gave the best satisfaction. This week, Catharine Lewis and Donald Robertson.

Academy of Music (Jacobs and Proctor, managers): The Romany Rye was presented last week to splendid business, the house being crowded daily. Present week, Dominick Murray; next, Gray and Stephens.

People's Theatre: Arisona Jou, with his cowboys, appeared in The Black Hawks to excellent houses. The performance was brought to a sudden close in the midded close in the middle of the last act on Saturday night. Cause—the unexpected appearance of a deputy sheriff, who attached the receipts of the evening, also the scenery and properties. This course was pursued by Manager Purcell to secure loss sustained by him for the non-appearance of the co. on Monday afternoon and evening as per contract. Callender's Minatrels and Clarke and Rategan's Female troupe are both here and billed to appear to-night (18th). Confusion reigns supreme, as both cos. claim to have precedesce.

Clinton Opera House: This new appirant for public favor opens to-night (18th) with the New York Standard Diamatic co. in Our Boys. Low prices will prevail. The house was formerly a stating-rink.

BUFFALU,

Academy of Music (Meech Brothers, managers).

ard Diamatic co, in Our Boys. Low prices will prevail. The house was formerly a skating-rink.

BUFFALO.

Academy of Music (Meech Brothers, managers): Robson and Crane's engagement last week was a splendid one in every way. It can be judged by stating that all the seats were reserved for every evening before the curtain went up. Their mounting of The Merry Wives of Windsor and The Comedy of Errors excels anything that has been seen here in a long time. James O'Neill in Monte Cristo this week.

Court Street Theatre (H. R. Jacobs, managers): The military and scenic drams. Youth, had a good week's run 11th. It is followed by The Romany Rye 18th.

The Adelphi: Business-was improved last week by the re-engagement of Stebbs and Trepp, the Vienness comedians, who had previously scored a hit at this house The Harvey Brothers are the main features this week.

Item: At Bunnell's Museum D. A. Kelly's Shadow Detective co. drew good houses. Arizona Joe, 18th.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): A. H. Woodhull as Eli Whentfield 13th, and gave an enjoyable performance to light house. Deserved better. McCaull Opera co. in The Black Hussar 1811; W. J. Scarlan, 23d.

Al'casar Opera House (B, DeR. Clemens, managers):

J. Scanlan, 23d. J. Scaolaz, 23d.
Alcazar Opera House (B. DeR. Clemens, manager):
Ranch 10, Moulton and Alexander's co., opened the
house for season 14th. Only medium attendance. James
Neill as the twin brothers. Al and Tom McClelland, is
exceptional y good as is Mr. Huefish, Jr., as Peter
Particular Prose. The rest of co. fair. Prof. Morris'
Equine and Canine Paradox 15th and 16th, with Saturday matinee, to good business, and gave be t of satisfaction. Moore-Vivian comb. in Our Jonathan 21st.

OLEAN.

Opera House (Wagner and Reis, managers); A. H.
Woodhull as Eli Wheatfield, 14th, to a very light house, Woodbull as Eli Wheatheld, 1416, 152
W J. Scanlan, 22d.
W J. Scanlan, 22d.
W J. Scanlan, 22d.
Hibited in the Olean Skating-Rink 13th and 14th to crowded houses. Fine show.

crowded houses. Fine show.

CANANDAIGUA.

Kingabury Grand Opera House (S. Kingabury, man A good house greeted A Night Off 18th. Everybody immensely pleased. The Keep It Dark co., headed by Bryant and Richmond, did a fair business 16th. King Hedley's Youth, 19th; Bertha Weiby, Nev. 2.

LYONS.

Parshall Memorial Hall (John Mills, manager)-Chaplain Woodruff's Stereopticon, illustrating scenes and incidents in the late Rebellion, 18th. A very interesting entertainment. House small, Callender Mintelly played to empty seats 16th. The co is wreachedly poor, and in their present shape not deserving of patronage. Ida Siddons' Burlesquers, 23d.

AMSTERDAM.

patronage. Ida Siddons' Burlesquers, 22d.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Hildebrand's
Cryptogram of Prison Life; small audience. Haverly's
Minstrels 13th; best performances in the minstrel line
ever seen here.

Potter Opera House: The Forresters week ending
16th, presenting Camille. Colicen Bawn, Professor's
Dilemma, etc. God business and co. Storm-Beaten
this week.

Academy of Music K., Matson, manager): A Night Oil drew one of the largest audiences of the season 13th. An excellent entertainment. Keep It Dark co., Oct. 22 and 23. JAMESTOWN,
Allen's Opera House (A. E. Allen, manager): Carlotte Pinner, in concert, 14th, assisted by local talent,
to very large and fashionable audience. The worst
"snap" co of the season, McAvoy's fibernicans, gave
a miserable performance 16th, to a crowded house.
Moure-Vivian co., 35th; Tide of Fortune, 26th.

Opera House (W. S. Sing, manager): Keep it Dark to good house rith. The play is good and the co. setser. Much well deserved appliance.

ver. Much well deserved appliance.

SYRACUSE.

Wieting Opera Hoose P. H. Lehnon, manageric lames O'Non played Monte Cristoto a consided house, atth. Co. execuent, star and J. W. Shonon as Norther especially good. They were called before the curtain repeatedly. Senset Dark to good houses rath and ath. Co. good. Core Moste, and and egd.

Grand therea House Claubs and Proctor, managers;
Domin ok Mortay of From Prison to Palace and Kacaped from Suc. Sinc drew very good houses. Co. fair. This were, to ay and Supphens in Saved from the Sterm and Winouta House.

This weee, they and and Wingart a Home,

NEWBURG.

NEW YORK MIRROR

The Ocean of the Tacatetes Michigan I Peamat Profession of America.

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NEW YORK, - - OCTOBER 23, 1886.

MIRROR LETTER-LIST.

McCollin, A. W. F.
Mans, Jan. (a)
Newborough, W. H.
O'Brien, Thomas
Owens, E. A.
Purcell, Ed.
Powell, Eugene
Palmer, Nannie
Price, Mrs. C. M.
Prescott, Marie Prescott, Marie Parker, W. J. Phillips, Harry Quishman, Fannie uishman, ling, J. J. Rees, Stella (3) Shultz, William heridan, W. Stansill, J. Stillman, Lillian Stillman, L. W.

The New York Mirror has the Largest Dramatic Circulation in America.

Local Color.

We are constantly hearing praise of the subdued tone of stage decoration in England as contrasted with the voyant style usual in America, and we are told that the moderation of color and absence of glare is due to a more perfectly developed and refined artistic sense; whereas it is the necessary consequence of climate and nothing more. "The sun shines brightly there," says the old song-meaning here, and the sun scarcely can be said to shine at all through the misty, though beautiful, atmosphere of England. Color is ra-An American landscape burns with richest hues of green, amber and crimson. An English landscape glints through a soft poetic haze that blends all shapes and colors to a dreamy grey, relieved only by the lower tones of cream, white, violet and rose. One is splendid, the other modest.

Now art, being an imitator merely, must follow its original. The artist who paints under the goldon azure sky of America, whether he paint landscapes in oil or landscapes in distemper, must perforce give a higher tone and a more liberal coloring to his pictures than he who does the same line of work under the cloud-roofed canopy of England. But is he the less artistic for suiting himself to his surroundings? Compare the Dutch or Flemish school of pictorial art with the Italian. One is gray-green, the other rose-red; one shimmers, the other glows. Yet no one denies that either or both is excellent. The Forest of Arden has been painted in all the quarters of the globe, and it is noticeable that the artist is invariably the child of nature, and not only nature at large, but nature in lattle. It has paint the Forest in Lugland, then debranching oaks, overshad mangetime are crisp bawthorns emballish his convas-If in America, the Corest of Airbon consists mainly of mapes, quine, willow and birch. In Australia, Resolute wanters under the sparse that of countetrees. where never Rosanial walked, so slaces is Art to her great in source Nature.

Therefore, when is placed in a change the American art represents it at the two land lish; but when the

land then our gorgeous tints are much out of place. We have often smiled to see the pale, quiet English landscape represented on our stage by an aureole of colors only to be seen in our Autumnal woods, in the aurora borcalis, or in the dress of a Bowery belle going to a matince. While we have been equally amused on the other side to see a scene presumabiv in the Shenandoah Valley, or even the Everglades of Florida, toned down to the misty primness of Somerset or Sussex. Art should have no country; but it has all the same, save in the case of some excellent genius like Turner, and he was unmercifully lashed by the tog-born critics of London for many years because he painted things as they were in their own lands and not as they would be in England. We can no more tone down our color than we can our speech or our mode of life to the calm, cool standard of English taste. And no one but a prig would desire it.

Journalistic Malfeasance.

It is impossible to do justice and to please everybody at the same time. "The galled jade will wince," and it is no pleasant task to wield the lash that touches up the raw. But it must be done. If an actor be paid for acting, so is a critic for judging. Both may fill their function to the best of their ability and in thorough good faith, and yet both may be at fault. They may be the best of friends in private, but if the actor play his part badly in the estimation of the critic, the critic is bound by his professional honor to tell the truth and fear not. If he do not, and weakly sacrifice his honor to his friendship, then is he as guilty of malteasance in office as any boodle alderman or bank defaulter whatever.

If John Scribbles be paid a salary by a newspaper to give his sincere impressions of the acting or singing or dancing of Richard Mummer, he is bound to do it honestly, though Richard be his alter ego, his Pythias, his sworn brother. And Richard has no right to resent the truth; but he does, nine times out of ten, never thinking that in so doing he is insulting his friend by imputing to him that most unworthy quality-insincerity. Of what worth is the opinion of a man who can be biased by friendship or bought by lucre to say the thing that is not? And yet how often is the critic asked to do so? Nay, in many instances, offered bribes to do so; which last, to the credit of the craft be it said, are but rarely accepted. There be some newspapers in which judgment goes by cash, and a favorable opinion can be bought like ribbon at so much per inch. There be others where it is sold by the glass, like liquor. And, again, others in which "kissing goes by favor." But these are mostly of small accountpapers that deal in scandalous gossip, that rake in the gutters for prurient items, as pariah dogs in India root for rotten scraps; sheets that profess to give their readers the topics of the town and treat them instead to the pullulence of the bordel. These filthy rags are like cast-off plasters: the virtue has gone out of them and nought is left but bad odor But the clean papers, all talk to the contrary notwithstanding, are not to be bought-not by direct bribe nor by lavish and unnecessary patronage. They sell their advertising space, but not their editorial and critical columns. We insist that it is as impossible to influence unduly THE MIRROR, the Herald, the Times, the Tribune and some others of like standing as it is to corrupt the Supreme Court of the United States. The motto of the decent press of New York is fiat justitia ruat calum, and, as far as mortal 'frailty will permit, it is adhered to. Rarely will you see a really unfair notice in a decent journal. Generally the writers "lean to mercy's side" perhaps too charitably, and in so doing they do wrong, for it is unjust to sterling merit to rank commonplace mediocrity with it. And it is more than unjust-it is useless. Truth is mighty, and will prevail in the end, and to delay its tide is as foolish an attempt as Mrs. Partington's broom-drill against the Atlantic Ocean. Therefore we advise all discontented actors and authors to cease their

The Actors' Fund.

and their plays,

haby a sed upon and one rejected. hapended in relief last week, \$147

There are now four patients in St. Vincent's Twist, Fedora, and Lady Macbeth.

Hospital ward Mar hal., H. P. Lonsdale, Miss Clyde be hailed with a genuine welcome,

Howard, Jane Cushman, Simon J. Forhan, 1 Charles H. Clasice, Andrew Boyd, Evelyn Liverpool by the Jurania on Saturday last. Evans, George C Miln, Lizzie Francis Young. John O. Hall, and James M. Ward.

A special meeting of the Board of Trustees will be held to day (Thursday) at 21, M. to consider the case of Bartley Campbell.

Personal.



WILLIS - Above is a portrait of Eloise Willis, clever little actress and a woman possessing exceptional accomplishments.

BELLINI -Laura Bellini, the prima donna s an elder sister of Mrs. Milton Nobles.

CLARKE.-George Clarke, who is disen gaged, is rusticating at his farm near Norwalk,

MAYO.-Frank Mayo is playing in New England this season to hfty per cent, better

CORLETTE. - Edith Corlette has been engaged to tak: the title role in the comic opera Pepita, in the place of Louise Day.

Downing -During his recent engagem in Cincinnati Robert Downing was entertained at the residence of the veteran James E. Mur-

DE BELLEVILLE,-Fred. de Belleville writes THE MIRROR enthusiastically of the success of the Rose Coghlan season, and of his own success in leading roles.

DE RUYTHER .- Mme. Julie De Ruyther has been engaged to sing at the Sunday night con certs to be given during the month of November in the Boston Music Hall.

BOUCICAULT. - Dot Boucicault has formed a partnership with Robert Brough and taken a theatre in Melbourne, Australia. He is now in London securing attractions.

Foy.-Bertha Foy left the Bandmann company in Norfolk and returned to the city. She says the frequent change of bill imposed more work than her health permitted.

PITT.-Harry M. Pitt has been re-engaged by Manager Palmer for his old position in the Madison Square company. Mr. Pitt will be in the cast of Jim the Penman on Nov. 1.

KLAW.-Marc Klaw has brought his family to town to reside. Louisville has been Mr. Klaw's home, and there is much regret among his numerous friends there at the parting.

DAUVRAY.-Helen Dauvray will appear in One of Our Girls at the Lyceum Theatre on Tuesday. Dec. 7, for a season of three weeks. after which she will present Bronson Howard's new play.

BARTRAM -Ernest Bartram pleasantly remembers his last birthday from the fact that the members of the Night Off company presented him with a gold mounted umbrella, suitably inscribed.

MAGINLEY.-Benjamin Maginley, as Uncle artlett, in May B engagement at the Criterion Theatre, Brook lyn. The press was very flattering in its notices of the performance.

SEYMOUR.-Blanche Seymour, late of the Bunch of Keys company, is still at her home in Buffalo and disengaged, Miss Seymour is occupied in vocal study. She is a singer and actress of marked ability.

MAYER. - Marcus Mayer is a very busy man at present, and will soon be much busier. He is the manager of Dion Boucicault and May Fortescue, as well as the acting manager of Adelina Patti and Sarah Bernhardt.

FALKLAND -Arthur Falkland scored a pronounced success in Harbor Lights at the Boston Museum when on a recent occasion Mr. Vanderfelt was ill and the former took the part of Lieutenant Kingsley at short notice.

BARRETT.-George Barrett, a brother of Wilson, and a member of his company, has received an offer of the leading part in a new play from the pen of a prominent English author, which is to be produced in London about Christmas.

BANISTER. - The forthcoming production of Dion Boucicault's Jilt at the Standard Theatre will introduce to the American stage Ella Banister, a young lady Mr. Houcicault brought carping at critics and to amend their ways over with him from England to play the part I never said anything of the sort." of Phyllis Welter.

DAVENFORT - Fanny Davenport is rehearsing two plays every day this week, besides of week three applications for relief were acting Beatrice at night. During her engagements of the next four weeks she will appear as Lady Gay Spanker, Nancy in Oliver

GRANGER - Maude Granger has been almost New members and annual dues paid in: H. in retirement. She emerges to star in Lyn-Wayne Lifes, A. H. Societ, Adeline Stan- wood, J. K. Tillotson's play, and announces ho I Food Jr. J. R. S. mmonds, Lionel Miss Granger is too good an actress to be lost

LETHOURI.-H. J. Lethcourt sailed from facts was given in several of the m On his arrival he will assume the part in The Jilt recently played by him at the Prince's Theatre, London.

MADDERN -Minnie Maddern began her tour on Monday night at Poughkeepsie. This winsome and gifted little actress has returned to the play of Caprice, whose success she made, and in which she presents an irresistibly charming picture of ingenuous girlhood.

MATHER. - Margaret Mather will be seen for the first time in the rol of Peg Woffington during her coming engagement at the Union Square Theatre, opening Dec. 20 Miss Mather will also be seen in several Shakespearean roles that she has never before essayed.

STANHOLE -The Zitka season closes abruptly. Adelaide Stanhope writes THE MIR. ROR that a fortnight ago she tendered her resignation, which Manager Miner would not accept, but that on Oct. 16 he put up his two weeks' "notice." Miss Stanhope Is therefore disengaged.

SHERIDAN .- W. E. Sheridan writes THE MIRROR from Christchurch, N. Z., that the report that he suffered a stroke of paralysis while on the steamer from San Francisco to Honolulu is a fabrication. He says he never felt better in his life than while on the voyage.

MORRIS -Clara Morris is again taxing the patience of her audiences by imposing upon them long waits between the acts. At a re cent matinee performance in this city the curtain was kent down torty five minutes, and the house was not dismissed until half-past six in the evening.

Brandon.-Olga Brandon's midnight eyes have been casting shadows on the Strand latterly. She has had some offers to play in London, but it is her intention to return to New York with her mother next month. Miss Brandon writes that she has made a good English engagement for next season, and will visit London again next Summer.

HARRIS.-The clever little actress. Maud Harris, whose portrait appears on the first page of THE MIRROR this week, although but a mere tyro in stage experience, is rapidly winning a place in her profession. Miss Harris is at present playing the part of Peachblossom in Under the Gaslight, under the management of P. T. Turner, and through her distinct and original characterization of the part, is a leading feature of that time-worn play. She will vet be heard from in some more important

Mr. Boucicault's Intentions.

Dion Boucicault, who arrived from England some ten days ago, was seen by a MIRROR reporter the other day. 'Marcus Mayer is arranging a tour for me

in this country to last up to next May," said he. "From the look of things at present I think it quite likely that I will open in this city at the Standard Theatre next month, following the new play, The Daughter of Ireland. I shall open in The Jilt and will play it through the country as long as possible. I have a new Irish play and a new American play. The Irish play is a three-act sensational melodrama, on the style of The Shaughraun. It is a piece dealing with Irish peasant life, and has several very great scenic effects. My character will be that of an Irish boy. There are two Irish boys in it, of the style of Danny Mann and Myles-na-Coppaleen, and I don't know which I'll play. For The Jilt I've brought over the entire scenery expressly built by Mr. Brewster for London, as well as all the furniture and properties, so that the piece will be put on just was in England.

"The American play is a three-act society In fact, it is a high-class style of Octoroon. The American people are beginning to look for American work. Now, as regards my future intentions. I only went over play a farewell engagement. It was announced as such, and it was my farewell engagement, for it is not my intention to go ove I don't want to play there. Mr. Bruce wanted me to appear in The Shaughraun, Coleen Bawn and Arrah-na-Pogue, making my farewell in these plays; but I saw nothing to gain by it, and, besides, there is a sore feeling in England on the Irish question. I intend to remain here.

"As to my crossing over to prepare for litigation, that is not true. I took out my own commission to obtain legal evidence here about two months ago, and my presence here during that time is necessary. A statement was ma here by a certain dramatic paper, several years ago, to the effect that I made certain statements under oath about a certain per-son. I never replied to such statement, and never denied them till now, when I do so to you. There was only occasion when I put myself on record in any way in the case. That was when a writ for alimony was begun-and afterward dropped-in which, as is customary, it was stated that I was a man of enormous wealth. Details were gone into, and these details were false. In an affidavit I told the truth about these details. The case has never come into court on it, and I have never said a word on the main question. The statement was that I had stated that my children were illegitimate.

The Cameron Contracts.

Ever since the reports, false or otherwise, to the effect that the business done by the Violet Cameron Opera company at the Casino had tallen off so that the organization was losing money by the engagement have been current in theatrical circles, there have been nomerous hints given out that out-of-town managers were making desperate efforts to tope, Thomas H. DeWitt, John C. Denham, that she will appear in first-class theatres only. | cancel their contracts and that the organization would never get any farther than this city. sench Size Brough, E. S. Steyne, E4 to public view, and her return, to the stage will The first authorized statement tending to make these hints likely to become palpable journ here.

papers on Sunday by John Stetson, who to a reporter in Boston that he had nallow the Violet Cameron Opera con fill its engagement at the Globe The that city in February next. For the p of getting at the other side of the story a Mu aon reporter saw H. B. Lonsdate, the ger of the company, a few days ago, "Is it true," the reporter asked, "the

of-town managers are cancelling their d

"No, sir; it isn't true, and I shouldn't allos them to do so," was the answer. on sent for me, and told me that be would cancel the dates that we had at his ho ebruary-that he would not play us. landlord would not allow it. Personally landlord would not allow it. Personally Mr. Stetson and myself are very good friends. We shook hands at parting. He said he wouldn't play us, and I said we'd do all we could to make m. I went to our lawyers and was told that it was all child's play. He advised us that if Stetson attempted to play anything else during the three weeks of our time at his house. could serve an injunction. We should go on there and be ready to play, and he would have to pay us. So that is just what we propose to do. The whole thing is a matter for the

"It is not true that any other managers have tried to cancel their dates, and I have just received a telegram from another manager in Boston offering us a certainty for the time that we were to play at the Globe. This is the

telegram, though I can't let you see the name."
The telegram read: "Telegraph me quick; certainty to play date that you had with Stet-

"Of course, though, I shan't do it. I shall advise with my lawyers before I do anything. The report that we are not making mone The first week's business at the Casino was very large, and last week we made money. We shall play all our time up to the latter end of May, and will make money on the season in spite of the all the newspaper attacks that have been showered upon us

A Novel Road to Fame.

Charles Hudson, of the Wilson Barrett company, is rapidly becoming known by means of his dramatic faults. As Mr. Hudson's faults are particularly pronounced, it is evident that he will acquire fame in a shorter time than it usually takes a new candidate for histrionic honors. Following the first performance of Claudian, in which Mr. Hudson played the part of the wicked Tetrarch, the papers announced the discovery in him of a duplication of Henry Irving's eccentricities of manner. Some made this the text of amusing comment; others for wholesale abuse, and one journal went out of its way to assert that Mr. Barrett deserved to be severely reprehended for presenting, in all their glaring conpicuousness, the absurdities appertaining to the sivle of a rival Lundon actor and manager. Mr. Barrett at once took steps to emphatically deny this charge, issuing cards to the various newspapers and cabling Mr. Irving for an opinion in regard to the accusation. Mr. Irving responded that he was sure all his friends in America wished Mr. Barrett right well, and that he was personally convinced that it was impossible for Mr. Barrett to do so silly a

In view of all this clamor that has been made over a very small matter, it may be well to explain the why and wherefore of Mr. Hudson's imitation of the celebrated English tragedian. It seems that a few years ago Mr. Hudson, whose tather was then and is now a member of the Lyceum company, was employed by Mr. Irving for his supernumerary force; in other words, Mr. Hudson became one of Mr. Irving's 'young men." These same "young men" are a body of ambitious and courageous youths of good family and education, who, for the sake of observing the methods of a star, and of acquiring the rudiments of the profession which is their wish to embrace, co spears, banners and torches, announce the arrival of carriages, and perform other more or less arduous duties that fall to the lot of the average super or utility man.

While carrying spears, torches and banners, interest and admiration the performances of Mr. Irving, and became imbued with the very pardonable idea that Mr. Irving was a very great man and a very great actor, and that everything that Mr. Irving did and said, every expression of Mr. Irving's face, and eccentric movement of Mr. Irving's legs, was the per-

tection of dramatic grace and natural beauty.

Naturally, having so admired a model conantly before his eyes, and as it is the object of all students to copy or approach unto the excellence of that model, Mr. Hudson forthwith proceeded to take on all the peculiarities of his manner. He learned to twist and disort the English tongue until his speech was almost as difficult to understand as that of Irving. He acquired the Irving strut, the Irving gasp, the inarticulate ejaculations, the strange tossings of the hair and all the other marked mannerisms that Mr. Irving's worshippers are wont to adulate. As soon as Mr. Hudson was given lines to speak, it was his conscientious effort to speak them like Mr. Irving, and in London-where almost every company has its Irving mimic or disciple—Mr. Hudson's appropriation did not excite any special comment. So thoroughly did Mr. Hudson finally become steeped in the Irving-esque style that his friends found him carrying them into original. nem into private life, so that his social conversations were all marked

cisely the same manner. In this way the young actor eventually build it impossible to shake off the strange personality he had striven so hard to clothe with, and his own personal identity war pletely lost. Mr. Hudson, under the stances, is to be pitied rather than blan-his misfortune. We do not know that ders it a misfortune, and we are quite that Mr. Barrett does not, for it is much reasonable to suppose, knowing as we dearest's courtesy and delicacy of feeling the American public as a graceful compant to his dear friend Mr. Irving and in order the memory of the latter shall be kept in the hearts of our playgoers during he journ here.



A veteran musical critic said to me the other day: "I have never seen the complete performance of an opera these many years. While the bnal portion of a representation at the Metropolitan or Academy is in progress we toilers of the daily press are scribbling away for dear life in a neighboring café or at a district messenger office to get our criticisms down-town in time to catch the last forms. When I die and go to Heaven the first request I shall make of the obliging Gabriel will be a ticket to see the last acts of all the operas."

well as musical, in the morning papers are perfunctory and superficial. The writers are obliged to work with hot haste and at high pressure. It is scarcely necessary to say that articles to be well written must be well thought out beforehand, and under the prevailing condition the critics have no time for consideration. It is quite natural, therefere, that the reviewers should acquire either a haphazard style or word their immature opinions in vagne, ambiguous phrases. Not long ago in London Boucicault-who in spite of his old age and his oddities makes a sensible remark now and then-said some sensible things on this very point.

Interviewed on critics and criticisms the adaptive veteran pronounced the present system bad and misleading. "A man sees a new play," says he, "hurries away to his office and writes for dear life for a couple of hours maybe -weary to death-and produces, not a valuable criticism but a picturesque and probably unfair report of what he has seen. I should like to see the papers adopting the old French fashion of dealing with the affairs of the stage in a weekly or fortnightly feuilleton, over a signature or not, as was found best. The public demands news of the new play the morning after its production, and this is met by the report, which describes the play, the manner of its reception and so on. Every play should be printed and circulated for the use of the critic.'

In great part Mr. Boucicault is right. As it is, the so-called criticisms of the morning papers are usually mere news articles, prepared in a hurry and designed more as an addition to the daily intelligence than anything else. Of course this is all wrong. It springs from an entirely false conception of the critical function as applied to amusements. Surely art work is entitled to more serious consideration than a political primary or the latest murnotices in advance. But of what value either to journal, reader or artist is such a shallow and sorry expedient? The Tribune, for instance, on Tuesday of last week printed two nonpareil columns on Wilson Barrett's first appearance. At least six hours must have been expended on that article, and of course very little of it was, or could be, composed after the performance, which did not end until eleven o'clock. This sort of stuff, however ingeniously it may be conceived, is practically valueless, for it perforce lacks sincerity and truth. It is only in such journals as THE Mirror, whose critic has time to weigh and amend his judgments, that readers find thoughtful criticisms and artists are accorded even-handed justice. Playguers are constantly becoming more alive to the fact.

Merry little Marshall Wilder has invited a number of friends to lunch with him on Friday at Delmonico's and meet Wilson Barrett.

The following communication, dated at To-ronto, from "A Giddy Gusher Admirer" is but one of many of the same purport that I have received since our last issue: 'I see in this week's MIRKOR that the Giddy Gusher is engaged in rewriting Zozo. I miss her article. Are we not to be entertained by her in your Paper until Nov. 1?" To this querist and the rest let me answer that the G. G. will be found at her old stand this week, and regularly here after, unless the again entrusts her clever copy to a fair messenger who finds the fascinations of the modi ! rresistible.

A young lady writes me from Paris as fol-lows: "I am anxious to adopt the stage as a profession and want a little advice on the sub-lett. If you hald give me the name of an

be that my correspondent has the genius of Rachel, the sweetness of Neison, the force of Cushman and the statuesquity—as Joe Howard might say—of Anderson. But I have no advice to give her. There is no toyal road to a stage cateer, there is not even a straight and stage cateer, there is not even a straight and narrow footpath. The way is uneven, tortu-ous and difficult. To some there is no way Each must seek the path for himself herself. Once a footing is obtained, friendly hands may offer help, but until then, to put it

Who is to pay Bartley Campbell's expenses That is a question that does not appear to con-cern anybody now that the unfortunate drama tist is safely put away in Bloomingdale as his case has ceased to excite general interest and sympathy among the profession. Messrs. Colville, Miner and French, when Campbell was first committed, generously contributed \$300 for his board in the asylum. When that was used up the Actors' Fund gave the limit of its lawful allowance to keep him there. a few weeks time another payment will have to be made. The Fund cannot consistently devote more money to the case, al-though the matter will be taken under consideration at a special meeting to day. The treasury is not opulent enough to undertake the heavy expense incurred by Campbell's treatment—there is too much weal among the profession to make that fair-and yet the Trustees feel a certain responsibility which deters them from abandoning the poor fellow and letting him go over among the pauper insane on Ward's Island.

From the receiver of the estate nothing can be expected Campbell's maintenance at Bloomingdale costs \$25 a week. Are there not among the profession and the public enough who were benefited during his brief but remarkable career to provide for him now Here, surely, is a case where a special benefit would be fit and proper. There are plenty that will gladly volunteer their services to make a potent bill, and playgoers that were moved to tears and laughter by the dramatist's creations surely will respond to the call! Why would it not be a good plan for Aldrich, Parsloe, Evans, Adele Belgarde, Gus Levick, Georgia Cayvan, Maude Granger, Rosa Rand, Eleanor Carey, Ellie Wilton, Charles Coghlan and other good actors and actresses that have been identified with poor Campbell's productions, to combine in a per formance made up of acts from his most popular plays? I hope somebody will act on this suggestion, or start a private subscription to which I am sure many will liberally contri-

A scurrilous weekly journal, presided over by a notorious individual who not many years ago achieved unenviable notoriety by palming himself off as an English lord and defrauding number of trustful boarding house keepers, drags the brutality and ignorance of its ciety" notes into its comments on theatrical topics. Its notice of Much Ado at the Union Square, evidently written or inspired by a certain foreign designer of theatrical costumes and scenery whose fantastical services were not employed for the production, betrays such gross incompetence that I may be pardoned for alluding to simply one specimen thereof The writer takes exception to the line in the programme that Miss Davenport and her associates will dance a Scotch reel in a Messina palace, the inference, of course, being that a Scotch reel is utterly out of place.

Now for the reason of the reel: The com edy ends with the words, "Let's have a dance ere we are married, that we may lighten our hearts and our wives' heels. * * * Play The traditional stage direction, music." The traditional stage direction, "A dance," follows. That Beatrice is acquainted with the Scotch dance is shown by her lines Wooting, wedding and repenting," says she, is as a Scotch jig, a measure, and a cinquepace; the first suit is hot and hasty, like a Scotch jig." Mr. Irving was not brought to book for finishing up his production of Much Ado with an old fashioned English contra dance, which was certainly as reprehensible as der. Sometimes the crtics take time by the is laid in Messina, but every Shakespearean forelock by inditing the major portion of their student knows that the characters, their speeches and their conduct are essentially English. Why does not our asinine authority take Snakespeare to task for having put the British Dogberry and his British watch in Messina? When he has effectually done up the authorit will be time enough then to as sail his fair interpreter.

> Mr. Lonsdale assures me that the statemen that no tickets will be issued to the press for the first performance of Kenilworth is un-There is no intention of changing founded. the usual arrangements in regard to first-night passes Miss Cameron and her man-ager want all the notice they can get in the way of criticism.

In the Courts. THE CASINO LITIGATION.

Soon after the action was begun by Ralph Anderton, Jr., a stockholder in the New York Concert Company, on behalf of himself and others, against Albert Aronson, Alfred Wolff and others, for the purpose of setting aside the tered. This was upon the ground that a cause of action was not set forth in the complaint and that the right parties were not made defendants. This demutrer was overruled by Judge Andrews and the plaintiff given a judgment. An appeal was taken to the General Term of the Supreme Court, which has just rendered a decision athruing the judgment. but allowing the defendant to withdraw the demurrer and make answer to the complaint. Mr. Aronson and the defendants can now give their side of the esc, and the suit be tried upon its merits.

Elliott Barnes' Death.

Elliott Barnes died suddenly in Carlisle, Pa., on Monday night. On that date a relative wrote THE MIRROR that she had been called slangily, the aspirant must needs "go it to his bedside, and that he was seriously ill. He died at the Mansion House in Carlisle Mr. Barnes had written a comedy for Pat Rooney, and he was on a tour with the company to make revisions therein when the fata illness seized him.

Mr. Barnes called at THE MIRROR office one day last week to ask after the whereabouts of the Rooney company, then touring New England. He then said he had just recovered from a mild attack of pneumonia, and congratulated himself that it was not more serious. It is probable that he did not take proper care of himself in his convalescence,

and that he was carried off by a relapse.

While not a great writer, Elliott Barnes was a very prolific one. He was the author of nu-merous plays; but the only one of these that attained enduring fame was Only a Farmer's Daughter, which, after eight seasons, is still an attraction. Its vitality is remarkable. Mr. Barnes was also an actor, and last season played a starring tour. But in his last talk with a member of THE MIRROR staff he said he had given up the stage, as he did not believe he could achieve greatness as an actor. He said he had embarked in the book business and had splendid prospects !le had written a humorous skit with the title "The Tramp

So far as the American stage is concerned So far as the American stage is concerned.

Mr. Barnes was in some respects a remarkable man. With a modicum of ability he often managed to have his writings seriously considered by leading managers. He wrote The Blue and the Grey, and it was given a sumptuous production in this city. The play was not a great success but it attracted a great deal of great success, but it attracted a great deal of attention on account of its treatment of a delicate subject-the late Civil War. As a dra matic author he was seldom fortunate, but was irrepressible. Had he clung to his luck in Only a Farmer's Daughter he would have been

That so much space should be devoted to his obituary is chiefly because his name was more often spelled in the newspapers of this country than that of Sardou, almost as often as that of Bartley Campbell, and with little literary or dramatic ability to warrant the

Agreed to Disagree.

The contract between Ettie Henderson and Bertha Welby concerning the rights to the former's play, The Martyr Mother (Martyre), is at an end. Mrs. Henders n says she was glad to relieve Miss Welby of it.

"Indeed," the lady adds, "I should have done so before the first representation in New York at the Third Avenue but for Miss Welby's being so sanguine of success and promising that she would have a first-class company. It was an awful exhibition, and I am grateful to the press for its kindness to me in my work, which was presented to them in such a haggled

'Miss Welby and I have mutually agreed to dissolve our contract, and so she will not appear in the piece again." Mrs. Henderson left on Tuesday for a trip to Philadelphia, Baltimore and Washington.

Mr. Stuart's Work.

"I've been a very hard worker since my return from England," said Clinton Stuart to a MIRROR reporter the other day. "My play for Kate Forsyth, which she produces next month in the South, and which we have called, provisionally, The Debt of Honor, is a free entation from the French. The ti claimed, so we will doubtless rechristen it. I am now engaged on another adaptation, which is much more difficult than that which I had to do with Miss Forsyth's play. It is a free adaptation from a French original which has been regarded as a play baffling all adaptation. The spirit and the sentiment are both very French. I am transferring the scene of the play/to England, and in the work of adaptation the whole sentiment is changed. I regard it as a very curious experiment, and I am anxious to see what the result will be. First, how I shall be satisfied with it myself, and then how the public will receive it. I have had an offer for the play, but as it needs a very peculiar person for the heroine I have not con cluded arrangements as yet

in connection with a play I am doing for Daniel Frohman, with whom I have a contract for its production at the Lyceum Theatre in October next. I am to deliver the manu script to him on Dec. 1, so naturally I am very hard at work upon it. I pass from one both, for the constant change of thought contract making Rudolph Aronson manager of the Casino, as well as to adjudge certain stock issued to Aronson illegal, a demurrer was entouched upon, and which I cannot name with out giving an idea of the play. I'm trying to construct it so that it will appeal to both the sentimental and comedy interest, something after the idea of The Banker's Daughter. Mr. Frohman is going to select the cast very caretully and produce it with a view to a run.

"I have just had a commission for several plays, and I am cons antly receiving communications, but I've got a lot of work, as you may imagine, and I don't see how I can possibly get through with what I have on before Jan 1. I shall go down South shortly to superintend the production of my play with Miss Forsyth's company. Our Society was practically my first piece Years ago I adapted

Professional Doings.

-Emily Maynard has left the Devil's Auc-Henry Walton has closed his season with

-Thanksgiving Day is open to a litst-class attraction at Waltham, Mass.

-The Vanishing Lady has begun her "per meation" of the dime mi

-Edward Aronson is in Philadelphia, but is expected back to day (Thursday.)

-Mr. and Mrs George S Knight will re--The Boston Ideals opened to a jammed house at the Euclid, Cieveland, on Monday

-A play called Caught in the Rain is hav ing a very damp reception on the Pacific

-William Ridgeway has been engaged for the Bunch of Keys to play the part of Tom -Harriet Burleigh, the stage name of

retty New Haven society girl, has joined the -Manager J, P. Clark, of Bingh

Y., wants a strong attraction for Christmas. Good business is guaranteed. -There is now a Martyr company on the road. There may be others, but this is the

only one known by that name. —John P. Savage, tenor, late of Denman Thompson's company and A Bunch of Keys, will be at liberty alter this week.

-H. P. Soulier, of the Griswold Opera House, Troy, is engaged in organizing a company for The Pulse of New York.

-Arden Smith writes that George H. Adams is doing well on the road with his Missi Link He is playing New England.

—Martha Wren's Comedy company of season at Washington C. H., O., on Mon next, presenting The Colleen Bawn.

—Junius Barnard is singing comedian and character actor in Lizzie May Ulmer's com-pany. He is meeting with flattering success.

-The Mexican Typical Orchestra "farewells" this country in December, making its last appearance in Brooklyn. It goes to Eu-

—F. E. Davis is negotiating with Frank W. Sanger for the right to produce Dreams; or, Fun in a Photograph Gallery, in the low-price

-Al. Hayman, manager of May Fortescue and of the Baldwin Theatre, San Francisco, is expected to arrive in New York this (Thursday) night.

-Tessie Deagle began her season on Monday in Lone Pine at Paterson. She will produce in Erie a new piece called F'lip, the Cattle Queen,

-Frank W. Sanger left for Chicago on Saturday to attend the production of Hoodman Blind at the Columbia Theatre, where it plays

—The Main Line opened its road season to a splendid house at Albany on Monday night. On Nov. I the play will be seen at the Grand Opera House, Chicago.

—Tim Murphy. a young and clever comedian, has been engaged by F. E. Davis for the part of the photographer in Dreams, which opens season about Nov. 8.

-Manager Davis, of the Carver Opera House, Sharon, Pa., wants a minstrel troupe for Christmas week. The manufactories there for Christmas week. are running in full force.

-J. W. Piggott and Ed. Sothern paid a flying visit to the city on Monday from Philadelphia, where Helen Dauvray is at present p aying in One of Our Girls.

-Kenneth Gordon, in which Osmond Tearle opened his season at the Baldwin Theatre, San Francisco, will be taken off the boards of that house at the close of this weel

—Maude Granger's tour is under the direction of J. K. Tillotson and the management of C. L. Durban. She opens in Lynwood at Howell, Mich., to-night (Thursday).

-The success of Hoodman Blind has led to Harry Miner, and the time of the run of the play through Mr. Miner's circuit is greatly ex-

-Frank Uffner has purchased all the fix-tures, seats, curtains, etc., of the Mount Mor-ris Theatre, Harlem, for the sum of \$600. He ntends opening a new theatre in Brooklyn

-Owing to the great success of A Tin Soldier in San Francisco, Hoyt and Thomas have concluded arrangements for a season of three weeks for A Rag Baby at the Bush Street Theatre in the Spring.

—Deshler Welch's play, The Empress Josephine, will be produced by Mrs. D. P. Bowers during her road season. Mr. Welch thinks that nothing short of months of rehear-

sal can do the play justice. -Held by the Enemy will begin its out oftown season at the Providence Opera House on Oct. 25. Manager Rockwood offered Manager Morrow \$500 to cancel the date in Providence, but it was refused.

-During the recent visit of F. H. Sargent to Chicago he was surprised to find that every theatre in the city during the week he was there held a graduate of the New York School of Acting, of which he is the director.

-Nelson Wheatcroft has invented a very ood make up for the part he plays in Tangled Lives. He says that many old stagers have sought personal acquaintance with him to con vince themselves that he is not actually bald-

-Gustave Mortimer wires THE MIRROR to deny the malicious report that Louis James is about to close season, and says he will prose cute the author for criminal libel if he can be found. Mr. James will play in New York in a few weeks. -F. E. Davis has been made general man

ager of Horace Lewis' two companies, Monte Cristo and Dreams. Mr. Davis is very ener getic in his work, and is securing excellent Monte Cristo is playing to a rich yiel everywhere.

-Edward Lamb, M. J. Jordan and Mar profession and want a little advice on the subnet. If you add give me the name of an
tonest man of its a manager and who would
be willing to use a lady that is unknown. I
though be object. I have studied considerably, and who I know that the stage is overtrowded in America. I still feel that there is
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- The Martha Wren Comedy company, in ciudes Martha Wren, James Collins, Daniel Haethens, Lalia Marion, Mrs. F. M. Bates, Harry Townsend, J. McMusser, Nina Robinson, Edward Collins, William Everett and

-Frank M. Cotter, manager of the Mixed Pickies company, telegraphs Tite Misson, contradicting the reported closing of that organization. The statement is absolutely without foundation, says Mr. Potter. "We shall full district."

-The greater number of arrests for Sunday the greater number of arrests for Sunnay theatrical violations in Cincinnati are sworn out before Squire Diehl, whose sympathies are with the managers. The fines do not in any case exceed one dollar and costs. And he's a good Judge, too.

-Al. Hayman has telegraphed that Kenneth Gordon, in which O mond Tearle opened his starring season at the Baldwin Theatre, San Francisco, on Oct 11, has proven a failure, and gives instructions to cancel all dates. This has been done,

The only theatre in Eric, Pa., is the Park Opera House, which has a seating capacity of 1,600 and is supplied with all modern improvements. Manager John P. Hill has open time for good attractions in Thanksgiving and Christmas weeks.

—W. J. Lethcourt, two seasons ago leading juvenile at Wallack's Theatre, is expected to arrive in this country on the Aurania on Sunday. He joins Dion Boucicault's company, which opens at the Standard for two weeks on Nov. 1, presenting The Jilt.

In Vienna, on the occasion of Marguerite Fish's benefit recently, Herr Adolf Lowenthal witnessed her performance, and sought the little actress to compliment her in unreserved terms. He said she was the brightest, cleverest soubrette he had ever seen.

The engagement of the Casino company at the Chestnut Street Theatre in Philadelphia promises to be most successful. The receipts for Monday night were fully \$1,700 and the prospects are that the company will play to \$10,000 or \$11,000 on the week.

-J. M. Glover has written the music a Fred. Lyster the words of a new musical comedy enticled Daisy, with which the former will tour the English provinces, opening about Easter Monday, beginning the season in Manchester and ending it in London. Kate Everleigh will be the star.

—The following have been engaged for Flora Moore's Bunch of Keys tour: Max Figman, T. J. Ross, Lee Harrison, Gerald Gritfin, W. H. Currie, Ella Moore, Blanche Boyen, Miss Kries and Annie Barrett. C. B. Cline is the business manager. A new hotel scene will be carried along.

—Samuel French and Sons have purchased the American rights for the two new London opera successes, Bearnaise and Indiana. The former name means a person from the City of Berne, in the lower part of France, while the latter deals with a girl from the State of Indiana who goes to Paris.

—Marcus Mayer has engaged the following company to support Dion Boucicault; Louise Thorndike, Frank Norcross, Jr., M. J. Lethecourt, William Herbert, John P. Sutton, Miss Bannister, Mrs. Barker, Miss Mowbray, Mr. Fitz Williams and Herbert Colby. W. W. Randall will assist in the management.

—Minnie McVeigh, singing soubrette with the Condemned to Death company, has justified the full predictions of her sponsors, including THE MIRROR'S Boston correspondent. She has made an emphatic hit in the play; so Charles Kent writes. The recent engagement in Philadelphia was played to the full capacity of the house every night.

—Harley Merry's new theatre in East New York was opened on Monday night. It is called the Bijou, and is a cosy little place. The gallery rises from the ground floor in the rear of the parquet. The house was dedicated by The Argonauts of '49, with Mr. and Mrs. Merry and their daughter Josephine in leading parts. The scenery, from Mr. Merry's brush, was very fine.

—Flora Moore in a great favorite in the

-Flora Moore is a great favorite in the South, especially in A Bunch of Keys. She has secured her old stand by for another season, and will open in a No'th Ca'lina town on Nov. 1. Carver B. Cline is her manager, and he has engaged a Chicago company in support. If the support is equal to the star, Miss Moore has a successful season in prospect.

Jennie Kimball has purchased William Gill's burlesque, Arcadia, for Cornne, and the company is now rehearsing it. It has been rewritten and rearranged to suit the little prima donna and her company. She will play a boy's role for the first time. New costumes have been provided. William Gill will join the company to superintend the final rehear-sals. The burlesque will be produced at Easton, Pa., next Monday night.

Easton, Pa., next Monday night.

—The Yoricks have in preparation for the opening performance of their fifth season—to take place Nov. 9 at the Lexington Avenue Opera House—a new and spicy society comedy in three acts, adapted by Jared Flagg, Jr., from Mercedet, a posthumous work by H. de Balzac. The play is entitled A Man of the World, and will be placed on the stage under the direction of Garrett. W. Owens. The cast is composed of some of the best talent in the society, with Jared Flagg, Jr., to fill the title role. After the performance the usual reception will take place.

— A very enj syable "stag racket" was held at the rooms of the Arlington League last Friday evening. Among those who pasticipated in the amusement of the members were Herman Eckoff in piano solos, Mr. Baidwin and Mr. Van Blancken in vocal selections, the Albion Mandolin Trio, Mr. Martin in a recitation, Dave Reed in character songs, John D Shaw J. L. Saphore, Dr. Ellison and others. The seats for the performance of Married Life at the Lexington Avenue Opera House on Nav. the Lexington Avenue Opera House on Nov. 4 were then auctioned off at good prices.

Letter to the Editor.

MILTON NOBLES' "TUMP.

	The state of the s
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PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

or a tath. Small but enthusiastic house. Mand of has a pleasing voice and won many friends at Your correspondent wishes to thank Mr. of the Opera House management, for courte-

CORTLAND.

Cocliand Opera House (Warner Rood, managers: W. F. Bryant's Keep it Dark or appeared tell to a full house and scored a grand success. The biggest hit was made by W. I. Bryant in his dance specialises.

Mas made by W. 1. Bryant in his dance specialities.

OSWEGO.

Academy of Music (I. R. Pierce, manager): The Moore-Vivian Our Jonathan co. plaved to a fair boose stith and presented a rather thin performance. Ida Biddons' Burlesque troupe 21st; Abby's Uncle Tommers. 25th; Louise Rial, 21th.

Casino Opera House (W. H. Frisbie, manager): The Thompsons in A Gold King and For a Life have pleased the past week. Aaron Wo dhullin kli Wheat-field 22d and 23t. Clark's Ten Nights in a Bar-room co. Nov. 1, three nights.

KINGSTON.

Kingston Opera House (C. V. Dubois, manager):
Lillian Conway, supported by an excilent co. in Fatinitza and La Grande Duchess, 11th and 12th. Good
audiences. The performances merited crowded houses
Both the singing and acting were fine and elicited frequent and hearty appliance. The Templeton Opera cofavored us with excellent renditions of The Mikado
15th and 16th. Large and enthusiastic audiences.

Hodge Opera House (John Hodge, manager): Roland Reed in Cheek 14th; exceptionally large house. Rose Coghlan in School for Scandal to light business, 16th.

ITHACA.

Opera House (A. L. Wilgus, manager): Keep it Dark came to fair house 15th Louise Rual in Fortune's Fool 26th followed by Ida Siddons' Blondes, 28th.

Spera House (I. P. E. Clark, manager): Ada Gray appeared in A Ring of Iron to a large house 11th. Good satisfaction. Howorth's Hibernica, 13th; good business. A return engagement of the talented emotional actress, Louise Rial, 16th, in Called Back to a crowded house, repeating her former success.

Madison Avenue Theatre (W. C. Smith, manager):
Mitchell's Fortune's Fool co played return engagement 13th and 13th to only fair business. On second night Called Back was miserably rendered. On 16th, mattnee and evening, Aaron Woodhull presented his comedy. Eli Wheatfield, to good sized audiences. The piece was well received.

Opera House (W. E. Bardwell, manager): James O'Neill and co. gave Monte Cristo, 13th and 13th, to small audiences, owing to Knight Templar conclave and reception. The play was admirably produced; stage-settings handsome. Shephard's Night Off co. gave this comedy to fair business, 14th. The co., while good, is inferior to Arthur Rehan's.

Whiffs: Our city is undoubtedly being "showed to death." Five and sx performances weekly is too great a strain on a city of 25 000.

PORT [ERVIS.

Guiness' Comedy co., oth. Two performances were given to crowded houses. Guiness himself was good; the others very bad. Howorth's Hibernica co., 15th, house crowded, although it rained the entire evening. George C. Miln, 20th and 21st. Louise Pomery, Nov. 1, week. Business has been very good so far, not a poor house being chronicled and promises to continue first-class through the season.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (J. F. and J. P. Ferrall, proprietors):
E. D. Tannehill in Stranglers of Paris, supported by a good co., gave an excellent performance 11th to very fair business. General satisfaction; audience enthusastic. The old chestnut, "carload of special scenery." astic. The old chestnut, "carload of special scenery,"
prov. d a reality in this instance,
Arena: Black Brothers' Dime Circus to packed tents

Arena: Black Brothers' Dime Circus to packed tents all last week. Good show.

Geanings: Edna Courtney, of The Stranglers of Paris, was taken ill in Danville, Va., and stopped over here: or ecuperate. Her mother joined her here. I am pleased to state that her improvement has been so rapid that she was able to join the co. at Wilmington, N. C.

J. Duke Murray is here .ooming Micton and Dolly Nobles. They don't require much booming, however, and though Barnum will compete, the discerning public will show their appreciation with a full house.

TARBORO.
Mr. and Mrs. Ogden's Comedy co nedy co. appeared 12th and

13th to light business.

CHARLOTTE.

Opera House (L. W. Sanders, manager): Mr. and
Mrs. George S. Knight in Over the Garden Wall, 16th
to good business. The co is the best that has visited
this section in some time. Bejou Opera co., 21st and

OHIO.

CHIO.

ZANESVILLE.

Schultz and Co.'s O'era House (John Hoge, manager): On his second coming here, Robert B. Mantel was greeted by a fairly good-sized and select audience. He appeared in J-hu W. Keller's drama, Tangled Lives. When The Mishon reflects the picture which this play presents before it, it cannot but pass favorable judgment. The performance was an excellent one, perfect to even the best detail, and the co. in support is in strength among the very best that ever appeared before a Zanesville audience. Mr. Mantell gave a superb impersonation of Raymond Garth, and was honored with two calls before the curtain. He put much force and energy into his acting, while his every move and gesture was exceedingly graceful. Nelson Wheatcroft was excellent as Josephus Howson, and gave a better and more satisfactory performance than he did last season in Shadows of a Great City. The dudish Reginald Bronze of W. F. Blande was very neatly done. Eleanor Carey as Helen Rathbourne did excellent work, which pleased her friends, who remembered her in The Wages of Sin. She shared in the calls. Effic Shannon's Edith Ainsley was a sweet, charming character, so innocent and pure that it atood out in strong contrast to the woman of the world. "Aunt" Louise Eldridge, whom I had long desired to see, had only a small part in Aunt Eliza, but she pleased the audience immensely by her naturalness. B. T. Ringgold as Herman Foster, Archie Linday as Digby Dainty, John Januers as Pope, Louis Wilson as Diogenes and Marie Sheldon as June Wilton are to be commended for their faultless impersonations. Lewis Morrison and Celia Alsberg, supported by a strong co., gave Dr. Haas' adaptation of Goethe's Faust, 14th, to a good house. The performance went smoothly and satisfactorily. In Mephisto, Mr. Morrison has found a part which fits his abilities as nicely as though it were written expressly for him. He interpreted the role with a rare intelligence and such good natured humor that one forgot about the legendary sulphurous atmosphere which surrou

collumbus.

At the Metropolitan Frederic Bryton in Forgiven had good houses, 11th, 12th and 12th. Benaberg concert co. had fine houses 16th. We, Us & Co., 21st; Lawrence Barrett, 26th.

The Long Strike, at the Grand, with J. G. Padgett as Noah Learoyd and Moneypenny and Emily Fairchild as Jane Learoyd, drew good houses all week, This week Frank E. Aiken and Genevieve Rogers in Against the Stream; next. The Silver Spur.

Items. Heary Bergman, the clever heavy man in Bryton's co., has a number of friends here. Lucky Harry Kand won another hat, this time from 1 the Bryton's Co., has a number of friends here. Lucky Harry Kand won another hat, this time from 1 the Bryton's Co., has a number of friends here. Lucky Harry Kand won another hat, this time from 1 the Aiken co., and J. P. Socam, of the Mestaver-Vaught.

Co., Sundayed here. With Lawrency and his kinded togates.

Fauret Opera House the case of Rogers is mager.
Kate Custleton more for the analysis of the city ration Crary Place, and powed a few of this city ration Crary Place, and powed a few of the control of the city ration of the city ration was executed by those of the city of the city ration came tech in bound of the city of the city

Onera House gave a lu-

Bennett's Opera House (P. R. Bennett, Jr., manager: Aiden Benedict's Monte Cristo, 15th; good house; best of natisfaction. Water Lawrence as the Count was much applauded.

Masonic Opera House (B. F. Eisberry, manager) Gilbert's Comedy co., 11th and 12th, in Under the Gas light and Young Mrs. Winthrop, Fair and well-please audiences. Sisson's Little Nugget, 38th; Fred. Warde

UPPER SANDUSKY.

Opera House (John W. Lime, manager): Sisson and Cawthorn's Little Nugget co, to a packed house, 11th, third appearance here, and an ovation. Warren G. Richards' Wanted—A Husband co 16th, to good busi-

Whittlesey Opera House (S. S. Levy, manager): Tony Denler's Humpity Dumphy troupe played to good audience 1th. The troupe is a good one, and the specialty part of the programme was very fine.

Wheeler's Opera House (S. W. Brady, manager):
Under the Gasiight had a good week's business. The piece is an interesting one, made doubly so by the competent co. I. Clinton Hall as *Borokey could scarcely be Improved upon. Mercedes Malarini as 1 aura Courtland displayed some handsome costumes.

People's: Gardner's Karl packed the house at every performance. The piece made a big hit, likewise the songs and dances of the star.

DAYTON.

The Grand (Reist and Dickson, managers): The Wilber Dramatic co, all of last week, producing Fanchon, The Galley Slave, Celebrated Case, East Lynne, The Virginian and Her Atonement. House fairly jammed at every performance. Largest business, numer cally speaking, ever played in this city. The co, is by far the best panic-price attraction that has yet visited us.

is by far the best panic-price attraction that has yet visited us.

Cues: Turner's Under the Gaslight is at Memorial Hall, Soldiers' Home, 21st, 22d,—John O'Hara, of the Wilber co., was the recipient of a beautiful floral design 13th, the gift of friends in this city.—Prof. Carpenter, the mesmerist drew a large audience to-night (17th) at the Grand—The Battle of Gettysburg is still the centre of attraction at the Soldiers' Home.—The Wilber co. played to 10 000 last week.

Masonic Opera House (E. Kauffman, manager):
A party from Cincinnati calling themselves "the Madison Square co.," gave The Little Detective Wednesdavevening, Esmeralda Thursday, Fanchon the Cricket Friday evening and Saturday matinee and evening. The star, Ella Miller, did well, but her support was very poor.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager):
Frank E Aiken and Genevieve Rogers in Against the
Stream, 8th and 9th, to poor houses. Fair co., bad play.
Ferguson and Slater's Dramatic (?) co. opened their
season 1th in The Child-Stea'er to fair business. Benefit performance. The co. contains one or two good
people, Robert B. Mantell in Tangled Lives, 13th, to
a very fashionable audience. All were very much
pleased with the excellent acting of Mr. Mantell and
his strong support, notably Messrs. Wheatcroft and
Blande, Miss Shannon and Mrs. Eldridge. Mr. Mantell had several hearty recalls. Charles A. Gardner,
23d.

tell had several nearly recently and age. Grand Opera House (Fuller Trump. manager): Ada Gray 15th, in A Ring of Iron, to fair house. Miss Gray as Mary Gordon and George Learock as Gentleman Jack were acceptable. A. Z. Chipman as Wilfred Meredith found favor with the audience in his strong and manly impersonation. Jennie Satterlee was also very good.

good.

Item: Manager W. A. Teegarden, of the Harold Forsberg co., has been in the city attending to a law-

Suit.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager):
Lillie Clay's Adamless Eden co. drew a large audience
1th. The Silver Spur co. drew only a fair-sized audience
14th. The co. is composed of some very clever
people, including Blanche Vaughn. The play abounds
with tun and many beautiful situations. Tony Denier's
Humpty Dumpty co. entertained a large audience 16th.

MANSFIELD.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Warren G. Richards in Wanted—A Husband, 13th. Small house. The Strakosch Opera co., Kate Bensberg, Pauline Montegriffo and Messrs. Ross, David and Frank Walker, under the direction of Signor Carlos Serrano, sang Balfe's comic opera, The Sleeping Queen, and two acts of Faust and Marguerite, 13th, to a small and highly pleased audience. The co. is a superbone. An excellent co. presented The Silver Spur 16th to a good audience. William H. Smedley, Sol Aiken and Blanche Vaughan in the leading roles were great favorites. Monte Cristo, 23d; Burr Oaks, 27th; Mattie Vickers, 5th.

TIFFIN.

Shawhan's Opera House (E. B. Hu' bard, manager):
The Wanted—A Husband co., with Warren G. Richards in the leading role, worked hard to please a very small audience oth.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): W. I. Scanlan 12th in Shane-na-Lawn, to good business. His songs, new and old, received the usual tokens of gratification. The support was in capable hands and gave satisfaction. Pat Rooney followed 15th with his new play, Pat's Wardrobe, and kept a fairly filled house in a constant roar of laughter. His daughter and a good co. assisted in this pleasant exercise. Rooney's Irishman is a gross caricature, but is very amusing all the same. Lillie Hinton opened 14th and filled the r.st of the week. The houses were not large, though the rates of admission were bed-rock. Mediocrity characterizes the efforts of star and satellites. Poor work was the rule and not the exception.

rule and not the exception.

People's Theatre (George E. Tucke, manager): Mattie Goodrich played the week to ind flerent business. Grizzly Adams and Monte were the plays, and a street parade was relied upon to whoop 'em up; but it failed of its purpose; empty seats were visible.

ade was relied upon to whoop em up; but it tailed of its purpose; empty seats were visible.

ALLENTOWN.

Academy of Music (B. I. Hagenbuch, manager): A Box of Cash was presented by the Edith Sinclair Comedy to. the first half of last week. There is little or no plott in the play, but as presented by this co. it highly amused the average fair audiences in attendance. The Strohl Family of Musicians drew a full house 16th.

Music Hall (G. C. Aschbach, manager); Only a Farmer's Daughter was presented 15th to a fair-sized audience. I nez Dumas, as Mme. Laurent, the adventuress, was very good and at times did some excellent acting. As Justine, the farmer's daughter, Reva Capri was acceptable. Harry Abbott, who assumed the part of Harold Lennox, was a decided failure. Why the management entruated the principle and most important male character in the play to such a stick as Mr. Abbott was an enigma to the intelligent audience. Miss Capri, in her several scenes with him, had the hearty sympathy of the audience in her efforts to do justice to her part under such unfavorable circumstances.

Academy of Music (C. H. Lindsay, manager): Howeverh's Hiberorea 14th to good business. Porr show. Edmund Coller 15th in Metamora, and 16th in Jack Cade, to fair business. Mr. Collier is a very fine actor and 18 well supported.

Cade, to fair business. Mr. Collier is a very line actor and is well supported.

ERIE.

Opera c. delighted a good audience composed of the structured and critical of our city 11th. All were than satisfied. Miss flensberg has an uncommonwant for an intelligible face and a fine physique. She has a voice of the well and critical of our city 11th. All were rethin satisfied. Miss flensberg has an uncommonwant for an intelligible face and a fine physique. She has a voice of the well and the more difficult passages from Faust and Naturette with astonishing ease. The superb singing nearly tracerous acting of Pauline Montegrifto, the ten has a voice of good range and culture. On the ten has a voi

FRANKLIN.

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Wheathield 4th, made a great hit from
the his many Karch is to fair business 14th. Good

WILLIAMSPIPAT.

Academy of Music (William G. Elliott, proprietor)
Bennett and Moulton's Opera co. opened 17th for one
week. Standing room only every night. Receipts
\$2,000. Repertore—Girofle-Girofla, Olivette. The
Chimes of Normandy, Pirates of Penzance, The Mikado
and I he Mascotte. Misses King, Barton and Fox won
the admiration of all. Measrs. Bigelow, Nodone, Ricketts, Nelson, Matthews and Wall did admirably. Contumes lovely, Della Fox made her debut in come
opera with this co., appearing 18th as Serpoiette in
Chimes of Normandy. She is from St. Louis and is
only stateen years of age. She has a sweet voice, is
very graceful and charming and gives promises of a
great future. The audiences were carried away, and
she made many warm friends. She can certainly feel
proud of her recept on.

WILKESBARRE

Music Hall (M. H. Borgunder, manager); McCaull's pera co. in Black Hussar 11th. Large and well-leased audience. Company good. Ranch 10, 16th. Frowded galleries and fair house down stairs. F. E. (ullish, Sr., as Judge P. P. Prose, was the best charter on the stage.

Park Opera House (E. M. Richardson, manager): Frederick Warde in Julius Casar 13th, drew a good house and made a distinct hit as Brutus, strengthening, if possible, his firm hold in the hearts of our people T. E. Garrick as Marc Antony carried off the honors of the support and received hearty applause. Charles Herman as Cassus made a hit. Tony Denier's Humpty Dumpty had a good audience 16th and gave satisfaction. Charles A. Gardner 27th.

Allen's Opera House (W. F. Loftus, manager): The Melville Sisters did a good week's business 11th to 16th at ten and twenty cents. McAvoy's Tourists 22d; Hanlon's Fantasma 25th and 26th.
Personal: Tite Misnon's travelling representative, Mr. H. Quintus Brooks, was in town last week. It is a pleasure to meet a man of Mr. Brooks' suavity and gented deportment.

Music Hall (Wallace Boyer, manager); W. J. Scan-lan in Shane-na-Lawn 14th to fine business. Harrigan's Tourists pleased a well filled house 16th.

EASTON.
Able's Opera House (William Shuire, manager):
McCauil co. in Black Hussar 8th. Splendid house.
Tillie Hinton co. 11th, 12th, 13th, 10 good houses.

Tillie Hinton co. 11th, 12th, 13th, to good houses.

BUTLER.

Opera House (I. I. McCandless, manager): A large and fashionable audience greeted Fred. Warde 11th, in Virginius. Mr. Ward's acting was greatly appreciated, and he weil merited the hearty applause bestowed. Several calls. Support good. Sawtelle Comedy co. 18th, week.

Items: During one of Mr. Ward's calls he made a neat little speech in which he thanked the audience for the many favors he had received and assured them that their kindness would not soon be forgotton.—I had Campbell of Opera House fame presents a very pleasing appearance lately. Boy —Mr. Ward's business was the best done here this season. Total receipts about \$260.—MIRKOR for sale at Heinemann's.

SHAMOKIN.

G. A. R. Opera House (J. F. Osler, manager): Last week Louise Pomeroy, supported by Arthur Elliott, and an excellent co. appeared to good houses. Hamlet, Romeo and Juliet, As You Like It, etc, were the plays. As Rosalind Miss Pomeroy captivated the city. Items: Criptie Palmoni, with Miss Pomeroy, was for three seasons with Fred. Warde, being one of the four lawyers who supported him in 1884. Miss Pomeroy's costumes were the finest seen here since the appearance of Phys.

TITUSVILLE.
Emery Opera House (Emery and Lake, proprietors):
Frederick Warde appeared in Richard III. to large and
well pleased audience 13th. Max Strokosch 22d. McCaull's Opera co. 27th; Cho 29th; Karl Gardner Nov. 1;
Mendelssohn 3d; Youth 5th.

BEAVER FALLS.

Sixth Avenue Theatre: R. B. Mantell in I angled Lives gave a fine performance to a highly appreciative audience 11th. Star called twice. O'Connor co. 27th, ooth.
Opera House: P. F. Baker in Chris and Lena pleased
a fair-sized aud.ence oth. Melville Sisters 18th, week.

a fair-sized audience ofth. Melville Sisters 18th, week.

POTTSVILLE,
Academy of Music (W. W. Mortimer, manager): W.
J Scanlan in Shane-na Lawn 11th; Pat Rooney in Pat's
Wardrobe 12th; large house; lots of laughter. Louisa
Arnot 18th, week; advance sales large. Ivy Leaf 25th.

LANCASTER.
Fulton Opera House (B. Yecker, proprietor): Pat and Katie Rooney with a good co. appeared in Pat's Wardrobe 15th to very good house. The star is better than ever and was well received. McCaull's Opera co., Bertha Ricci leading, in The Black Hussar, drew a crowded house 16th. Miss Ricci, Celie Ellis, Francis Gaillard and Harry MacDonogh rendered the leading characters in a superior manner.

The Agnes Wallace Villa co. opened the New Library Hall 13th to 15th. Co. gave excellent satisfaction. Crowded houses each night. German Detective is booked Nov. 1, and the Noss Family Nov. 6.

Arena: Forepaugh's Circus and the County Fair drew fully 20,000 people.

RHODE ISLAND. PROVIDENCE.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor):
Thursday evening and rest of this week Evans and
Hoey's Parlor Match co. is the attraction here. The
last three nights of past week Nancy and Co. was presented before large audiences. The piece is one of the
brightest and funniest seen here in a long time. Every
one seemed fitted for his and her respective part. Everything was done with a snap and finish that was refresh-

ing.
Providence Opera House (Robert Morrow, manager):
Rice's Evangeline opened Monday night for the week.
Last week The Mikado was given before large audiences. It was, if anything, rendered better than ever

diences. It was, if anything, rendered better than ever before.

Theatre Comique: The attraction for the week is Waifs of New York. Last week the Howard Athenacum Specialty co. did the largest business of the season.

Westminster Musee: Arrivals—Frank Bush, the Morrison Brothers, Homer and Lingard, Isabel Ward, the McCarthys, Sommers and Walters and Sweeney. An excellent entertainment was given last week. Last Saturday night the crowd was so great that three performances were given between seven and eleven o'clock. Item: I. H. Davis, late of Stanhope and Epstean's Museum, Chicago, has associated himself with Arthur T. Browne in the management of the old Dime Museum.

SOUTH CAROLINA.

CHARLESTON.

Owens Academy of Music (John E. Owens, manager): The Stranglers of Paris, for two nights and matinee, opened with a boom 13th. An \$800 house. A more villainous or repulsive Jagon than Frank Tannehill's could not well be conceived. Edna Courtnay as Mathida, and Heary Sayior as Lorenz, scored, as they deserved, a hearty round in the final act. The principal characters were well sustained.

Arena: Barnum's Circus attracted a large crowd under its mammoth tents, right. The animals and hippodrome races were the prominent features of a very full and interesting performance.

TENNESSEE. NASHVILLE.

Masonic Theatre (T. O. Wilson, manager): Devil's Auction had a very good engagement 7th, 8th and 9th Patti Ross appeared 1th in Bob and matinee 12th, and night in Zip. Good co. in support. Miss Rosa won

Grand Opera House (Ed. F. Hendley, manager)
Kossuth Hungarian Gypsy Students 11th and 12th to
small but most appreciative houses.
MEMPHIS.

NEWPHIS.

New Memphis Theatre (Joseph Brooks, manager);

Mazir Evans had a very slim week of it. The co., that

arrounds Miss Evans is of average merit and even y

alanced, and their performance was satisfactory. W.

Gilmore's Dewil's Auction appeared Monday night,

sth. before quite a large audience, and gave a reasing

atertainment. This week, Robert Mantell in Langled

frees.

sfaction. Strakosch Opera co. 23th; Charles A. as Hugh Perceval, the heavy villate, was flattered by time when The Bre desires of the audience. Patt: Rosa 22d and 23d, the dislike of the audience. Patt: Rosa 22d and 23d, the dislike of the audience of the audiences of the audiences of the dislike of the audiences of the audienc

TEXAS.

GALVESTON.

Tremont Opera House 'H. Greenwall and Son, managerst. Dux Gorman as Contrad, 8th, 4th and 10th, followed two minister justifications and was succeeded by another. Considering that both star and play were total strangers, a fair bisiness was done. Though closely preceded by two similar organizations, Wilson and Rankin's Ministers opened to a pecked house. Matinee 12th was also largely attended, and had not a severe fain and wind storm interposed, the evening performance would have fared similarly. George Wrison and Carl Rankin are as funny as ever.

Item James D. Daniels, after an absence of several weeks, has resumed management of the Wilson and Kankin co.

Chief Opera House J. E. Reily, manager): Le Clair and Russell presented a Fractical joke to fair audience of the Maile a great hit. Melityre and Heath's Minstreis played their second engagement this season to a fair house. Bella Golden, 218; Skipped by the Light of the Moon, 28th.

Dots: Elisworth Cook was the guest of his cousin, C. Haydon, while in the city. Howard N. Stone, of Lewis and Stone, song-and dance artists with McIntyre and Heath's Minstrels, died at Malvern, Ark. 12th, from a congestive chill, while on the way to his home in Easton, Pa. He had been ill only a tew days, and his sudden death cast a deep gloom over the co. Deceased was born in Easton, Pa., and was twenty-one years oid. He was well liked by everyone in the co. and received the kindest attention from them. Your correspondent is under obligations to Manager Sayers, Harry Armstrong and I. Levich for layors.

HOUSTON.
Pillot's Opera House (Henry Greenwall, manager):
Vilson and Rankin's Minstrels played to a crowded

FORT WORTH. FORT WORLH.

Fort Worth Opera House (George Dashwood, manager: Skipped by the Light of the Moon 11th to a \$450 house. Dick Gorman in Conrad drew out a fair season dudience 13th. The play itself is very tame, and Mr. Gorman struggles hard to make the most of it. He is a versatile comedian and should cast around for something more suited to his abilities.

SLEFMAN

thing more suited to his abilities.

SHERMAN.
Sherman Opera House (C. W. Batsell, manager):
Skipped by the Light of the Moon 7th to a small house.
Bella Golden 8th in La Martyre. As there was a very heavy rain not many attended. Matinee 7th, A Mountain Pink to a very good house. The co. closed with The Musician's Daughter night of 9th. Mr. Golden has with him an excellent band. The leading lady, Emma Butler, is good. A Practical Joke was rendered 12th to a small but highly-pleased audience. Wilson and Rankin 26th.

DENISON.

DENISON.

McDougal Opera House, (F. A. O'Malley, manager):
The Le Ciair and Russell Comedy co, gave a first-class performance 14th to a fair house. Mr. LeClair is the best artist in his line we have seen. W. J. Russell is also good, and the whole co, work together admirably. They deserve the best success everywhere.

They deserve the best success everywhere.

AUSTIN.

Millett's Opera House (C. F. Willett, manager): Every night this week taken. Richard Gorman in Conrad to a fair house 11th. The play is made up of uninteresting combinations of improhable situations, and is at times quite tediocs. It will stand cutting and revising to a great degree. Baird's Minstrels 12th and 13th, to only fair business, but gave a very fair performance. Their band is very good and rendered some excellent music. The orchestra, under the direction of Delos Clark, does splendid work. Skipped by the Light of the Moon 14th. Big house. The performance was very fine.

VERMONT.
BURLINGTON.
Howard Opera House (W. K. Walker, manager):
Phosa McAllister co. in Taken from Life 11th to a fair house. Rhea in Octave Feuillet's Romance of a Poor Young Man 16th to a large and appreciative audience. First production of the play in this country. So I was informed by Mile. Rhea, with whom I had a pleasant chat. Munroe and Rice 22d and Barry and Fay 27 h. Items: Manager Walker is endeavoring to keep up the standing of his house by not allowing any low-price cos, to be booked, and having only one attraction a week. The result is large and well pleased audiences.

MONTPELIER. MONTPELLER.
Blanchard's Opera House (Asa Blanchard, manager):
Taken from Life was presented to a small but highly appreciative audience 12th.
Capital Hall: Brennan and Quinn's Star Theatre opens 18th for an indefirite season.

RICHMOND.

Theatre (Mrs. William T. Powell, manageress):
The past week was an unexceptionally fine one, for on
the 11th and 12th Mr. and Mrs. George S. Knight, in
Over the Garden Wall, appeared to large and fashionable audiences, and Milton Nobles followed 13th and
16th, in Love aud Law and The Phenix, and were also
greeted by large audiences. Mr. Nobles is always a
welcome visitor here. The Wilbur Opera co, will fill
the week of the 13th, which is State Fair week, and The
Wall Street Bandit is booked for the week following.
Mozart Academy of Music (J. Strasburger, lessee):
Thomas and Watson's Dramatic co, played to indifferent business past week in The Two Wanderers. Horace
Lewis in Monte Cristo week of 18th.

NORFOLK.

Mozart Academy of Music (Joseph C. Strasburger, lessee).
Daniel Bandmann, with a Shakesocarean repertoire, did a fair business during the week. The Kimball Opera co. began a week's engagement 18th.

Opera House (Barton and Logan, lessees):
The Ethel Tucker comb. filed the house nightly during the week, and turned away many on the earlier evenings. The star has a strong support. This week, Lottie Church.
Personal: J. M. Davis, treasurer of Strasburger's Ninth Street Opera House, Washington, D. C.; George Ninth Street Opera House, Washington 18, Week, Lowell, Mass., St. Louis 18, week, Chicago 25, week.

A. H. Woodblull: Fullon, N. Y., 21, Oswego 22-3, Waterloo 25 Penn Van 26, Corning 28. Elmira 20, Ada Grav: St. Louis 18, week, Chicago 25, week.

A. H. Woodblull: Fullon, N. Y., 21, Oswego 22-3, Waterloo 25, Penn Van 26, Corning 28. Elmira 20, Ada Grav: St. Louis 18, week, Chicago 25, week.

Bertha Washington 18, Week, Week, Annie Pixley: Washington 18, week, Week, Week, Week, Church, Annie Pixley: Washington 18, week, Annie Pixley: Washington 18, week, Opera, Annie Pixley: Washington 18, week, Annie Pixley: Washington 18, w Church.

Personal: J. M. Davis, treasurer of Strasburger's Ninth Street Opera House, Washington, D. C.; George S. Smith, general manager of the Strasburger circuit; Colonel Edi gs. manager of the Ethel Tucker comb. and the genial Tulloch, avant courier of the Kimball Opera co., were among the callers on your correspondent during the week.—Manager W. H. Sherwood has returned from his wedding tour, and with his bride is receiving the warm congratulations of friends—H. D. Van Wyck, proprietor of the Academy of Music, has returned to the city and will spend the season with us.

ALEXANDRIA.

ALEXANDRIA.

Lannon's Operaciouse (C.). W. Summers, manager):
Kittle Rhodes and her admirable co. opened in Pygmalion and Galatea 11th, to an enthusiastic audience, and played the week to the largest houses of present season.
This young and talented actress needs no comment from me

om me
Liem: George Smith, for a number of years manager
f our Opera House, has accepted an offer from Manaer Strasburger, of Washington, to act in the capacity
f traveding manager for his circuit.

of traveding manager for his circuit.

STAUNTON.

Opera House (W. L. Olivær, manager): Milton and Dollie Nobles, supported by a very fine co., plaved Mr. Nobles' beautiful melodrama, Love and Law to a fine audience, 12th. Mr. and Mrs. George S. Knight appeared in Over the Garden Wall to a crowded house 12th. and in Otto to a fair audience 14th. In addition to Mr. and Mrs. Knight, the St. Felix Sisters and Edwin Foy are deserving of mention as specialty artists of considerable merit.

Pers mai: Mr. and Mrs. Nobles are two of the most refined artists who have graced our stage, and with their really superb co. made a most favorable impression.—Our people were not pleased with Mr. and Mrs. Knight's Over the Garden Wall. Otto pleased much better, and was well plaved in spite of any evident unfamiliarity with the play of the part of some of the cast.

Cast.

DANVILLE.

Masonic Hall (Moseley and Hoyt, managers): Zera
Semon filed the entire week to good attendance. Patti
Rosa is builed for soft. The seats in the rear of the
hall have been elevated, much to the comfort of audiences.
Item: Work on the new Academy of Music is rapidly progressing. It will be completed by Jan. t.

to be regretted that business was so poor. Black Crosk week of sitch.

The sensational had full swing at the People's last week. N. S. Wood in the Boy Scout and stoy Detective was the attraction and business was big.

At the Palace, J. H. Keane, in Rip Van Winkle and Mrs. Partington, opened on the 14th for four nights to good business. This week Hoop of Gold.

Items: The Dime Museum holds its own against all comers.—Myer Elsas, of the N. S. Wood co., sends regards.—Fred Ross joined the Raymond co. here, taking Henry Holland's place Mr. Holland goes with Kate Forsyth—W. O. Wheeler is in the city, in advance of Dan'l Sully—We had the pleasure of shaking hands with Gus Pennoyer last night, at the Raymond co. here, taking hands with Gus Pennoyer last night, at the Raymond Cook bills, and they are very handsome ones too.

Opera House (). M. Kohler, manager): The Till Family Rock Band gave a fine entertainment 5th. The co, consists of five persors, who play on about twenty different instruments. They play on rough-hem stores by means of little wooden hammers, and produce the most exquisite music. The audience was delighted. Edwin Clifford in Davy Crockett ofth and Monte Cristo 7th to crowded houses. Co. gave good satisfaction.

Grand Opera House (O. B. Sheppard, manager):
W. H. Powers' Ivy Leaf co. was the attraction week of
11th. Business very fair. Rose Ceghian 18th, week.
Toronto Opera House (C. A. Shaw, manager): Barry
and Fay in Irish Aristocracy appeared 14th, 13th and
16th to crowded houses. The World this week.
Yonge Street Opera House (J. C. Conner, manager):
Uncle Tom's Cabin drew very fair houses week of 11th.

Grand Opera House (John Ferguson, manager):
Rose Coghlan appeared in School for Scandal and London Assurance, 11th and 12th. Large and fashionable audiences. Seldom do the theatre-goers of Ottawa have the pleasure of seeing standard comedy interpreted by such a capable artiste. The easy, natural acting of Frederic de Belleville and Charles Walcot was especially admired. McDowell Comedy co., 18th, 21st, Rhea, 25th, 27th. Frederic de Belleville and Charles watcot was espe-cially admired. McDowell Comedy co., 18th, 21st, Rhea, 25th, 27th, Item: Royal Theatre was opened for the season 11th. Gorman Brothers with a variety co. held the boards for a week. Business fair.

Gorman Brothers with a variety co. held the boards for a week. Business fair.

HALIFAX

The Court Musicians who opened at Academy 14th, under the auspices of the Y. M. C. A. to a large audience, were not up to the standard. The lady vocalists, Misses Zetema and Taunton were weak and Mr. Hopper, the planist, was not up to the average. Mr. Abercrombie, the tenor, was suffering from a cold, while Walter Pelham was as good as ever in his line, but his art was not novel, having been seen here several times before. The only redeeming feature was the singing of the baritone, Joseph W. Leach, whose efforts were greatly appreciated. This co. was advertised as being from London, and a local jurnal remarks: "All whave to say regarding it, is that if the Court went into costacies over the co., they must be easily pleased." The second performance was given 15th, when there was a fair house, as the tickets had been sold previous to their arrival here. The co. preceeds through Upper Canads.

I. W. Carroll, business manager of C. F. Verner, is in

Canads.

J. W. Carroll, business manager of C. E. Verner, is town, and reports business good. He and J. T. Joyce (who is manager for Verner) filled the same positions with John Murphy in the Kerry Gow when here last season and their experience on that occasion proved to them that good Irish drama pays in this country—Balabrega has been doing an immense business in St. John, N.B. He is now at Charlottetown, P. E. I., and opens here Nov. 4—G. C. Miln is booked for Dec. 13.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Logansport, Ind., 23, Detroit 25.7, Ann Arbor 28, E. Saginaw 30.

ADRIAIDE MOORE: Rockford, Ill., 23, Frankfort 25, Madison, vis., 26, Portage 27, Winona, Minn., 28.

ARTHUR REHAN'S CO.: New Haven 21.3, New York 25. two weeks, Brooklyn Nov. 8, week, Newark 15, week. AIMER: Washington 18, week, Pittsburg 25, week.

ANIR PIXLEY: Washington 18, week, Philadelphia 25, week.

burg, Mass, 8, week.

Bretha Wrldy; N. Y. City 18, week, Buffalo 25, week,

Boarding-House Co.: N. Y. City 18, week.

Boarding-House Co.: N. Y. City 18, week.

Boarding-House Co.: N. Y. City 18, week.

Barry and Fay: Hudson, N. Y., 22, Pt. t. field, Mass., 23, Troy, N. Y., 25, Glen's Fails 26, Burlington, Vt., 27, Montpelier 28, Concord, N. H., 26, Fichbo 2. Mass, 30, Lowell Nov. 1, Manchester, N. H., 2, South Framingham, Mass., 3, Providence 4 of Blackmant. Co.: Philadelphia 25, week.

Booth-Barr, ws Co.: New Orleans 18, week, St., Lois 25, week, Cincinanti, Nov., 1 weck

Bound to Succerd Co.: Quiney, H., 20-21, Galesburg 22, Burlington, Ia., 23, Cedar Rapids 25, Independence 26, Des Moines 20, 30.

Bunch of Krys (Flota Moore): Goldsboro, N., C., Nov. 1, Wilmington 23, Florence, S. C., 4, Charleston 36, Jacksonville, Fla., 8-11.

Bunk Oaks Co.: Hoboken, N. J., 25, week.

Benkingt's Monte Cristo Co.: Ashland, O., 22, Mansfield 23, Bucyrus 25. Upper Sandusky 26, Lima 27, Van Weit 28.

Bunch of Krys Co.: St. Paul 21-3, Stillwater 25.

Winona 26, Milwaukee 27-0, Chicago Nov. 1, week.

Bandit King Co.: Quincy, H. 21

BOY Tramp Co.: Hoboken, 18, week, New Lendon, Ct., 25-7, Bridgeport 28-30

Bandy Tramp Co.: Hoboken, 18, week, New Lendon, Ct., 25-7, Bridgeport 28-30

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Bandy Tramp Co.: Hoboken, 18, week, New Lendon, Ct., 25-7, Bridgeport 28-30

Bandy Tramp Co.: Hoboken, 18, week, Nov. 1, Houlton, Me., 2, Calais 3, Bangor 4, Augusta 3, Shrtbrooke, Can, 6,

Clara Monris: Detroit 28-30, Chicago Nov. 1, week, Consumn to Detroit 28-30, Chicago Nov. 1, week, Consumn (Karl): Springfield, U., 22

Chan Man Rawsi: Rochester 21-3, Auburn 23, New 214, 25, Week, Martenburg Co. Hoboken, Nov. 1, week, Calais 3, Bangor 4, Augusta 3, Shrtbrooke, Can, 6,

Clara Monris: Detroit 28-30, Chicago Nov. 1, week, Consumn Rouse, Rochester 21-3, Auburn 23, New 214, 25, Week, Nov. 1, Week

25. week.
CLAIRE SCOTT: Beston 18. week.
CLAIRE SCOTT: Beston 18. week.
CHOSSEN'S BANKER'S DATCHTER CO. Prooklyn. E.D.

Item Work on the new Academy of Music is rapidly progressing. Item Work on the new Academy of Music is rapidly and the new Academy of Music is rapidly and the new Academy of Music is rapidly and Academy of Musi

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GRISMRE-DAVIES Co.: Pergas
neapolis Nov. 1.

HELEN DAUKAN: Philadelphia 18, we k, Washington
25, Baltimore Nov. 1, week.
Henry E. Dixky: Boston Oct. 4. eight weeks.
Hoor of Gold o.: Milwankee 18, week.
Horace Lewis: Richmond, Va., 18, week.
Hooman Blind Co.: Chicago 18, week, St. Louis
Nov. 1, week, Cincinnati 8, week, Philadelphia 15,

WEEK. HELD BY THE ENEMY Co.: N. Y. City Sept 27, nine weeks.

HARROR LIGHTS CO.; Hoston Sept. 30, eight weeks.

HARROR LIGHTS CO.; Hoston Sept. 30, eight weeks.

HERRE'S MINUTE MEN: Paterson, N. I., 21-3, Hartford, Ct., 25, 7, Providence 28 30

HUNTLEV-STARK CO.; Weldon, N. C., 18, week.

HARRY LACY; Detroit 18, week, Indianapolis 25,

HARRY LACY: Detroit 18, week, Indianapolis 25, week.

Ivy LEAF Co.: Pittsburg 18, week, Wilkesbarre 28

J. B. Polik: Chicago 18, two weeks, Keokuk, Ia., Nov. 1, Cedar Rapids 2, Burlington 3, Peoria 4, Springfield 5 6, St. Louis 8, week.

Joseph Jreferrson: Henderson, Ky., 21, Evansville, Ind., 22, Vincences 23, Cincinnati 25, week.

J. K. Emmer: Boston 18 week.

John T. Raymond: Des Meines, Ia., 21, Onaha, Neb., 22-3, St. Paul 25, 7 Minneapolis 28-30.

James O'Neill: Buffalo 18, week, Bucyrus, O., 25, Upper Sandusky 26, Lima 27, Van Wert 28, Findlay 20, Defiance 30.

JONES, Montagur Co.: Haverhill, Mass., 23 Chelsea 25, Poitsmouth, N. H., 26, Dover 27, Bidd fird, Me., 28, Gardiner 29, Augusta 30.

JONES. MONTAGUE CO: Havernill, mass. 23 Chelsea 25. Pottsmouth, N. H., 26. Dover 27, Bidd f rd, Me., 28. Gaidiner 29, Augusta 30. John A. TEURNS: Lynn, Mass., 21, Reading 22-3, N. Y. City 25 week. J. J. Dowling: Hazleton, Pa., 21, Reading 22-3, Pitts-

DUIR 25, Week.

JULIAN COMBDY CO.: Malone, N. Y., 18, week.

J. H. KBANB. Davenport, Ia., 18, week.

JOHN DILLON: Seward, Neb., 22-3.

JAMES UWRN O'CONNOR: Logansport, Iad., 23, Beaver

Falls, Pa., 29.

KATE FORSYTH: St. Lcuis 25, week.

KREALPYS RAT-CATCHER: Milwaukee 18, week.

KATE PUTNAM: Stillwater, Minn., 21, St., Cloud 22,

Crookston 23, Winnipeg, Man., 25, week.

KATE CLAXTON: Philadelphia 18, week, Trenton, N. J.,

Crookston 23, Winnipeg, Man., 25, week.

KATE CLAXTON: Philadelphia 18, week, Trenton, N. J.,

25

KIRALPYS' BLACK CR-OK: Milwaukee 18, week,

KATE CASTLETON: Cincinnati 18, week, Knoxville,

Tenn., 26, Chattanooga 27, Nashville 28-30.

KITTIE RHOADES: Chester, Pa., 21-3, Norristown 25,

week, Phonixville Nov. 1, week.

KENDALL COMEDY CO.: Ottawa, Ill., 18, week, Bloomington 25, week, Paducah, Ky, Nov. 1, week.

KERP IT DARK CO.: Auburn, N. Y., 22-3, Providence 25, week, N. Y. City, Nov. 1, two weeks.

KINDERGANDEN CO.: Bridgeport, Ct., 18, week, New

Haven 25, Hartford 28-30.

LOTTA: Philadelphia 18, three weeks.

LIGHTS O' LONDON CO.: Chippewa Fails, Wis., 21, Eau

Clair 22, Lacrosse 23, Chicago 25, week.

LOUISE LITTA: Chicopee, Mass., 2, Hossic Falls, N. Y.,

22, Cohoes 23, Gloversville 25, Troy 26-7, Rondout 28,

Poughkeepsie 29, Yonkers 30, Paterson, N. J., Nov.

1, week, Baltimore, 8, week, Jersey City 15-17.

LENZO BROTHERS: Plymouth, Pa., 18, week,

LILLIAN OLCOTT: N. Y. City 4, three weeks.

LILLIAN LEWIS: Atlanta, Ga., 25-26, Columbus 27,

Montgomery, Ala., 28-9, Birmingham 50.

LAWBENCE BARRETT: Baltimore 18, week, Wheeling,

W. Va., 25, Columbus, O., 26.

LIZIZE FVANS: Tyler, Tex., 21, Palestine 22, Hunts
Galveston 25,6, Houston 27, 28, Austin 20-30, San Antonio Nov. 1-2, Dallas 5-6, Forth Worth 8-9, Peoria

10, Texarkana, Ark., 11, Little Rock 12, St. Louis 15, week,

10. Texarkana, Ark., 11. Little Rock 12. St. Louis 15

(week, Louise Baler Co.: Mobile, Ala., 20-21, Pensacola, Fla., 22-23, lacksonville 25-27, Brunswick, Ga., 28, Macon 20-30, Columbus Nov. 1, Atlanta 2, Augusta 5 6, Savannah 8-9, Charleston 10-11, New Orleans 15

week.
Louis James: Pittsburg 18, week. Baltimore 25, week.
Long Strikk Co.: Crawfordsville, Ind., 23.
Lizzir May Ulmer: Newport, R. I., 21, New Bedford

22 3.

LOUSR ARNOT: Pottsville, Pa., 18. week.

LBCLAR AND RUSSRILL: Waco, Tex., 21. Beiton
22. Austin 24. San Antonio 25. Houston 28. Galveston
29-30. New Orleans Nov. 1, week.

LILLIE HINTON: Chambersburg 18. week, Frederick,
Md., 25. week, Hagerstown Nov. 1, week.

LOUISR FOMEROY: Altoona, Pa., 18, week, Danville
25. week, Port Jeivis Nov. 1, week. Albany 8,
week. LUCKY RANCH Co : Springfield, Mass., 18 week.

MINNIE MATDERN Newark 21 3 Plainfi ld 26

MME JANAISCHEE Hoboken 16, week, Baltimore 25,
week, Washington Nov. 1, week

MME MODIESKA; N. Y. City, Oct. 25, three weeks

M. B. CUKTIS Detroit 21-23.

trum Janvis Sucrios Co.; Chicago 11.

Frist Philadelphia Nov. 1, week, lighton 25, week, Philadelphia Nov. 1, week, Road

Tourney Contains: Brooklyn E. D., 18, week, Road

Tourney Brooklyn E. D., 18, week, Road

N. C. Gooden, N. V. 21, Carend Ramene 27, Cheek, Road

Nov. 1, week haltimore 8, week, Washington

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Nov. 1, week, Brooklyn 2, tours 2, tour

week.

Only a Fabour of Ironoccut de Wakesharre, Pa.

Grand Rapids Mich., Nov. 1, week, Chicago 8, week, Grand Rapids Mich., Nov. 1, week, Chicago 8, week, Cleveland 25, week, Indiana 18, Nov. 1, Huntington 2, York 3, L. noester 4, Treaton, N. J., 5-6.
Soll Smith Russrld: Qu. nov. III., 23, St. Joseph, Mo., 27, Denver, Nov. 1, week, Stranglers of Paris Co.: Atlanta, Ga., 22-3, Birmingham Ala., 27, Montgomery 26, Pensacoia, Fla., 27, Mobile, Ala., 28-29, Meridian, Miss., 30, New Orleans, Nov. 1, week, Houston, Tex., 8-to, Galveston 11-13, Fort Worth 15-16, Dallas 17-18.
Salsbury's Troubadours: Minneapolis 21-3, Lacrosse, Wis., 25, Dubuque, Ia., 26, Davenport 27, Cedar Rapids 28, Rock Island, Ill., 29, Peoria 30, Burlington, Ia., Nov. 1, Keokuk 2, Ottumwa 3, Des Moines, 4, Omaha, Neb., 5-6, Kansas City 8, week.
Strevens Of New York: Des Moines, Ia., 21, Keokuk 22, Hannibal, Mo., 23, St. Louis 25, week: Springfield, Ill., Nov. 1, Strevens Dramatic Co.: Des Moines, Ia., 8, two weeks. Sawtelle Comedy Co.: Butler, Pa., 18, week.
Tin Soldier Co.: Sacramento 20-21, Denver 25, week. Two Indian Co.: Sacramento 20-21, Denver 25, week.

SAWRILE COMBOY CO.: Butler, Pa., 18, week.
TIN SOLDIFR Co.: Sacramento 20 21. Denver 25, week.
TWO JOHNS CO.: Jeffers.n.city 21, Fulton 22, Columbus 23. St. Louis 25, week, Canton, Ill., Nov. 1,
Streator 2, Dixon 3, Rockford 4, Janesville, Wis,
Watertown 6, Milwauker 7, Joliet, Ill., 8, Peoria 9,
Decatur 10, Pana 11, Centralia 12, Cairo 13.
THOMPSON (G. W. and W. J.): Oswego, N. Y., 18,
week, Grand Rapids, Mich., 25, week.
T. J. Farron: Cincinnati 18, week, Springfield 25,
Chillicothe 26, Parkersburg, W. Va., 27, Wheeling 28,
Connellsville 29, Johnstown 30, Philadelphia Nov. 1,
week.

Connelisville 20, Johnstown 30, A., 27, Wheeling 28, Connelisville 20, Johnstown 30, Philadelphia Nov. 1, week, TAKEN FROM LIFE CO.; Washington 18, week, Wilmington, Del., 25-6; Norristown, Pa., 27-8. Allentown 20 30, Jersey City, Nov. 1, week, N. Y. City 8.

TISSEE DRACLE: Paterson, N. J., 18, week.

TIDE OF FORTUNE CO.; Jamestown, N. Y., 26
UNDER THE GASLIGHT CO.; Springfield, O., 21, Dayton 22 3, Louisville 25-7, Evansville, Ind., 28, Henderson, Ky. 20, St. Louis Nov. 1.

ULLIB AKERSTROM: Meriden, Ct., 18, week, Westfield, Mass. 25, week; Pittsfield Nov. 1, week, New Britain 8, week, Danbury 15, week.

WHITE SLAVE CO.; Cleveland 18, week, Akron 25, Canton 26, Zaiesville 29, Chillic the 30, Cincinnati Nov. 1, week, Detroit 8-10, Flint 11, E. Sagnaw 12, Bay City 13, WAGRS OF SIN Co.; Chicago 18, week, Indianapolis 25-7, Terre Haute 28, Decatur 20, Springfield 30, St. Louis Nov. 1, week, Kansas City 8-10, Topeka 11-12, Leavenworth 13, Omaha 15.

W. J. SCANLAN: Warren, Pa., 21, Olean, N. Y., 22, Hornellsville 23, Iersey City 26 8, Saratoga 20, Schenectady 30, Cohoes 31, Holyoke, Mass., Nov. 1, Hartford, Ct., 2, Waterbury 3-4, Bridgeport 5-6, Brooklyn 8, week.

Wodiska Dramatic Co.; Shenandoah, Pa., 20-22, Tam-

8, week.
WODISKA DRAMATIC Co: Shenandoah, Pa., 20-22, Tamequa 23-5. Hagerstown, Md., 28-30, Carlisle, Pa., Nov.

WILSON BARRETT: N. Y. City, Oct. 11, three weeks. Boston, Nov. 1, three weeks.
WALL STREET BANDIT Co.: N. Y. City, 11, two weeks. Richmond, Va., 25-7.
WAITB COMEDY Co.: Piqua, O., 25, week.
WREN COMEDY Co.: Piqua, O., 25, week.
WREN COMEDY Co.: Haverstraw, N. Y., 22-3, Nyack
25 6. Suffern 27 8, Chester 29, Middletown 30.
WR. US & Co.: Sandusky, O., 21, Columbus 22, Day-

ton 23, Cincinnati 25, week. WILBER DRAMATIC Co: Wichita, Kas. 18, week, Lawrence 25. week. WILBER DRAMATIC Co. No. 2: Kalamazoo, Mich., 25. WILLIAMS' LITTLE DUCHESS Co : Grand Island, Neb.

21-30
You'rd Co: Montreal 18, week, Canandaigua, N. Y. 20.
Zozo Co: Nashville 21-3, Memphis 25-7, Little Rock,
Ark, 28-30.
Zirka Co.: Hartford 21-3, Hoboken 23 week.

OPERA AND CONCERT COMPANIES. AMY GO DON OPERA CO.: Detroit 18 week.
ANGELO TIALIAN OPERA CO.: N. Y. City Oct. 18,
five weeks.
BENEREKG OPERA CO.: Franklin, Pa., 21. Titusvitle 22, BRINSBERG OFREA CO: Franklin, Pa., 21, Titusville 22, Oil City 24.
BRINSETT-MOULT: N. OFREA CO. Wilkesbarre, Pa., 18, week, Scrauton 25, week, Brinsett-Moulton Ofreka Co. B.: Waltham, Mass., 21-5, New Benford 25 week, Bloud Ofreka Co. Cha Jotte, N. C., 21-2, Raleigh 25.7, Charleston, S. C., 21-0, Savannah, Ga., Nov. 1-5, Jacksonsville, Fla. 4
BOSTOS, IDRAIS. Cleveland, 15, week, Buffalo 25 week, Detroit 8, area.

Detroit 18 week.

Must Jass Seitin's Hoboken D. Week Baltimore 25 week. May Mechington Nov. 1, week. Mile Corps Detroit 18 week. Mile Corps Detroit 18 12-29.

Mark Modern March Plantion, Unit. 22. Toronto 23 week.

Mile Corps Detroit 18 12-29.

Mark Plantion, Unit. 22. Toronto 23 week.

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MISCELLANEOUS.

Arizona Jol: Buffalo 15, week.
Bristol: Equescushiculdm: Troy 18, week.
Balabroa: Haidax, N. S., 18, week, Charlo, tetown, P. E. I., 22, week.
Crocker's Equines: McKeesport, Pa., 21-3
Cout 8,1 hained Hoises: San Francisco 11, two weeks
Kellar: Lincoln 20-21, Des Moines, Ia., 22, Minnenapolis 25-7, 8: Paul 28-30, Red Wing Nov. 1,
Stillwater 2, Mankato 3, Sioux City 4-6, Omana
8-11, Councils Blaffs 12-13
Miaco's H. D. Co: Brocton, Mass., 18, week.
Morris Carine Paradox: Bolivar, N. Y., 22, 3, Buffalo, 25, week.
Professor, Herrmann: Baltimore 18, week.
Taylor's Carine Mondres: Houlton, Me., 18-21,
Calais 26, 29.
CIRCUSES

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ADAM FOREPAUGH'S: Pittston, Pa., 21, Norristown 22.

BARRUM'S: Goldsboro, N. C., 20, 21, Raleigh 22, Greensboro 23, IDanville, Va., 25, Lynchburg 26, Petersburg
27, Nortolk 28, Richmond 20, Alexandria 30.

COLE S: Gainesville, Tex., 21, Greenville 22, Ferrell 23.

DORIS: Columbus, Ga., 28.

F. A. ROBBINS: Norfolk, Va., 27, Portsmouth 28. Suffolk 20, Blackstone.

F. A. Robbins: Norfolk, Va., 27, Portsmouth 28. Suffolk 29, Blackstone 30.
GREGORY'S: Baltimore 18. week, Washington 25, week.
GARDRER'S: New Bedford, Mass., 18. week.
SELLS':, Laidsburg, Cal., 21. Deming 22, El Paso 23,
Socorro 25, Albuquerque 26, Santa Fe 27, Las Vegas
28, Ralton 29, Trindad 30, Garden City Nov. 1, Dodge
City 2. Lawrence 3, St. John 4, Hutchinson 5.

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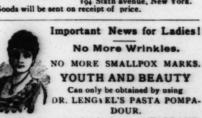
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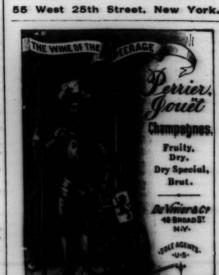
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Academy 14th, o a large audi-lady vocalist, and Mr. Hop-ge. Mr. Aberle his line, but his line, but his re several times as the singing ose efforts were critised as being narks: "All we Court went into asily pleased." 5th, when there in sold previous through Upper E. Verner, is in and J. T. Joyce same positions
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3. Elmira 29.
0 25. week.
8. week. Lowell.
1. week, Fitchek, Buffalo 25.

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Glimpses of Great Actors.

When Salvini was in Paris I met him more than erce in reciety and had also the pleasure of entertaining him. The famous Othelio is in private life a gentle, courteous, amiable gentleman of peculiarly refined manners. Nothing can be more unlike his terrible impersonation of the Meer han in his tranquil, polished per sceality; that of a poet or a dreamer rather than that of a great tragic actor accustomed to being before the public the fiercest incarna nation of human jealousy and wrath that ever was created by a great poet. He talked pleas antly and unaffectedly of his triumphs upon the stage, and I asked him what he did behind the curtain in the awful pause that follows Othello's heree clutch of Desdemona and his bearing her off to meet her doom.

"Why, my dear lady " said Salvini, opening very wide his eves, "I do nothing at all-I keep quiet and wait for my next cue."

"It always seemed to me," I responded, "that after such a fearful scene of rage and excitement that you cannot calm down all of a sudden. Confess now: do you not at least give your Desdemona a shaking?"

"No, indeed," he replied laughing, "but your surmise is a very natural one, and in fact whenever a young actress personates Desdemona to my Othello for the first time, she almost invariably begs me, before the performance begins, not to hurt her. As if I would burt a woman!"

And, indeed, such action did seem im possible on the part of our charming guest, though wholly natural to the maddened

But Salvini is by no means the brilliant and thorough Shakespearean scholar that we found in Rossi. He told me that he had never known Hamlet in its entirety till he came to America and saw the tragedy performed at Booth's Theatre, and that, despite the fact that he had frequently played the part. He excused himself for not changing his dress, after the murder scene in Macbeth, to the night robe prescribed by the text, by saying the change would hurry him too much, never considering, evidently, that the appearance of the guilty Thane in the garb that he had worr the preceding scene would have at once pinted him out as the assassin to Macduff and his companions. When someone present objected to certain points in his presentation Othello as not being warranted of Shakespeare, he remarked that he knew a peare did, having lived among them for a ong time. But perhaps his oddest idea was his impression that Shakespeare had created the character of Lady Macbeth to suit some noted actress of his time, being ignorant of, or having forgotten, the fact that all female parts were played by boys in the days of the great atist. He expressed his amazement at the powers of Coquelin as a reciter, declaring that for him to stand up and declaim verses in cold blood was an utter impossibility. To prove his point he commenced the recital of a passage from Othello, and proceeded very prosperously for a minute or two. Then, while we were all hanging breathless on his superb utterances, his memory failed him, he stopped short and looked round upon us with

"You see," he said, 'it is always like that." Then Salvini told us a story of his great master, Modena, who was famed for his recitations of Dante. He was accustomed to go through canto after canto of the Inferno in public, and though he always had a prompter ready, book in hand, at the side scenes, he never was known to need his services. One day the prompter was taken ill just before the commencement of the performance.

"Modena never needs a prompter," was the universal decision, "so there is no use to seek

for any one to replace him."

But in the midst of his recitation Modena

cast a glance at the side-scenes where the prompter usually stood, saw that he was not broke down for the first time in his long career. Nor could be continue till a prompter was found and established in the accustomed

dicrous accidents that occasionally trouble the course of the performance of a tragedy, and lvini told us of a woeful incident that once befell him while he was playing the part of Orosmane, the Turkish Sultan and ero of Voltaire's Zaire. One of the adjuncts of his costume was a pair of wide atin trousers, richly and heavily embroidered with gold, which he wore secured around his waist by a silken cord. In one of the most impassioned scenes of the tragedy the cord gave way. Salvini, to his horror, felt the treusers gradually slipping, being carried downward by the weight of their embroidery. could not hitch them up sailor fashion. that action would have been highly undignified and inappropriate to the haughty Sultan. Orosmane had a good chance of standing re-vealed to the Italian public in the underwear great presence of mind, threw himself upon of the Nineteenth century, when Salvini, with took up the fur rug that lay in front of it, and drew it over himself, and so hnished the scene. But thereafter," he remarked, laughing "I always took particular precautions with that rtion of my Orosmane costume.

He told us of another occasion on which the ence of mind. He was playing the role of the hero in a medern melodisma, the catastrophe of which turned on the beroise's secret dis posal of her jewe waknown to her husband, jealous husbard comes home, asks his wife for her diamonds, and on receiving an ambiguous reply ne rustics to the war frobe which they are usually kept, a ens it, and after they art gove. The sight when this d moment was reached the wardtobe was lob to be looked. Saiving pulled and shook the door in vain; then turning to the representawardrobe to

And the that point reer he was patriot who diery. He go of the piece that

cidents were not real. So when the bated Austrians laid hands upon him he struggled, not in make believe fashion, but in serious earnest, so that the unlucky supercumeraries had much difficulty in retaining their hold. Finally, xerting all the vast strength of his herculear physique, he tossed two men over the footlights into the orchestra.

"For which act," concluded Salvini, "I had to pay a fine to the manager, besides being forced to reimburse the two poor fellows for their bruises. Fortunately neither of them

This intense absorption of himself in the character that he is playing prevents him from persona ing Othello oftener than twice a week, as the exertion and emotion of the part form a terrible tax upon his strength. Always at the close of a representation of this tragedy is bathed in perspiration, a fact w necessitates the wearing of a knitted suit of underwear under his Moorish costume. These garments, when he lays them aside, are liter-ally saturated, as though they had been lunged into a tub of water.

I first met the elder Coquelin at the house

of an American lady whose superb entertain-ments are always veritable feasts for the taste and intellect of her guests. The acquaintance thus made has ripened into a friend-hip which has been to me a source of great intellectual enjoyment. For the famous French actor is of the most brilliantly intelligent men that I have ever known, and also a most charming conversationalist. His renown as a student of Moliere is well known, but it is not generally known that he is an accomplished student of Shakespeare and Goethe as well. He cherishes the hope of one day impersonat-ing the Richard III. of the one and the Mephistopheles of the other, and his greater. gret at not being able to speak English finds its source in his desire to play Faistaff in the original language of the part. His cultivated original language of the part. His cultivated and artistic tastes are abundantly manifested in his beautiful home on the Rue Lafayette, which is a veritable art-gallery. His collection of pictures is exceedingly choice, comprising specimens of the work of Millet, Meissonier, Madrazo, Detaille, Leloir, Vibert, Bonnat, Bastein, Lepage, Cazin, Beraud and others including the famous picture by Cazin of the death chamber of Gambetta, which was exhibited at the Triennial Salon. Of Gambetta that intimate friend of years that he loved with a love surpassing that of a brother, Co quelin can even now scarcely bring himself to speak I do not think that the fact is generally known that after the interment great statesman. Coquelin travelled all the way to Nice for the sole and express purpose of visiting his friend's grave and of laying thereon a tribute of flowers.

I can imagine no greater intellectual treat for a Shakespeare enthusiast than that of talking with Coquelin about Shakespeare. It is like reading the works of the mighty poet in an edition illustrated by a gifted and appreciative artist. When he suits the action to the word in giving his ideas as to how some par ticular scene should be performed, the effect is magical—the renowned French actor disappears to give place to the personage created by the renowned dramatist. He is writing his souvenirs, and the work will undoubtedly

prove a most interesting one.

Accompanied by some American friends I once paid a visit to Coquelin behind the scenes at the Comedie Française during one of the entr-actes of a performance of Les Rantzau Mine host, in the dress of the old schoolmaster Florence, received us with his usual bright cordiality, and showed us the way to the green room. There, motionless and inanimate as a group of statues in wax, sat the other members of the company who were engaged in the play—Bartet, Got, Worms, and others. Nobody stirred as we entered—nobody even looked at us—one would have thought that the incursion behind the scenes of a group of foreign visitors would have excited some feeble ray of astonishment at least, Coquelin himself, with cordial hospitality, pointed out to us the various art treasures of the place, but somehow the mo-tionless figures around the room damped our interest in the pictures. It was pleasanter when Coquelin beat a retreat to his own dress ing-room to reassume the wig that he had laid side for a moment. I seized the opportunity to ask him then about his young son, who is reported to have inherited nius and to be studying for the stage.
"Ah!" quoth the great actor, "he is only a

student as yet; he is too young to think of act But some day-

And we echoed the words of the proud and happy father—some day.

LUCY H. HOOPER.

Gossip of the Town.

The Great Pink Pearl will be put on at the Standard Theatre on March 14 next, the author, Cecil Raleigh, coming to this country from England to superintend the production. The plot turns on mistaken identity, as in The Private Secretary.

Ben Teal has been engaged for the American production of Sardou's next play, which the French author is now at work upon, and the initial representation of which will be given at the Porte St. Martin Theatre, Paris, late in the Fall. The American production will follow as fast as possible on the heels of the original.

A season of Gilbert and Sullivan opera will A season of Gilbert and Sullivan opera will open at the Fifth Avenue Theatre on Monday, Nov. 1, with a production of The Mikado with the following cast: Yum-Yum, Geraldine Ulmar; Nanki Poo, Courtice Pounds, Pooh-Bah, Signor Brocolini; Pitti-Sing, Agnes Stone; Katisha, Alice Carle; Peep-Bo, Edith Jennesse; Mikado, W. S. Burnham; Ko Ko, J. W. Herbert, and Pish-Tush, Joseph C. Fay. C Fay.

Thatcher. Primrose and West's Minstrels begin an engagement of two weeks at Niblo's Garden next Monday night. There will be a special matinee on Election Day. One of the principal features of the performance will be e production of a new burlesque by Ed. which is being painted by Maeder and Schae-Two Newfoundland dogs, shorn of their curly locks with the exception of tufts at the s and that about their heads, will repreat the hons in a cage twenty feet long, bewhich there will be seen an entire cagef other very strange and odd wild ani-

Hurgess begins an engagement in Vim e Thurd Avenue Theatre next Monday All the companies playing at the the up is new on a good paying basis, due to the upring efforts of Managers Hill and

It has been definitely settled that Erminie will be revived at the Casino on the return of the regular company on Nov. 15.

J. K. Emmet will play a season of four weeks at the Standard Theatre in his new Fritz, opening on Feb. 21, 1887.

Lulu Hesse has been engaged for Little Jack Sheppard in the place of Maud Walte mere, who has gone to join the Evangeline Company.

The next season at the Lyceum Theatre vill probably be opened with the produ of a new society play by David Belasco.

Preparations are progressing for the production of Kenilworth by the Violet Cameron Opera Company at the Casino next Monday night. Painters are at work on seven sets of scenery. The elatorate costumes are from designs by Pilotell, of London.

Evangeline goes on at Niblo's on Nov. 8 Unless the authorities interfere, Wareing's Theatre, Hoboken, will be open seven nights of the week. For two or three Sunday nights Amberg's Opera company has appeared there, and Manager Wareing would like to have it right along. This week Mme. Janauschek plays at Wareing's, and she wants the seven

Alice Campbell called at THE MIRROR TE cently to make a statement to the effect that she was given the part of Gladys Wyncot in The Rajah on the Saturday evening before the Monday afternoon the play was presented at the Bijou Theatre, Boston. While not perfect in lines or business, she made a success of the

James Ward, the veteran comedian, died in Philadelphia on Saturday, Oct. 9, and was buried by the Trustees of the Forrest Home on the following Tuesday.

Burlesques on both Claudian and Theodora re in preparation at Dockstader's Minstrels and one of the two will be produced next Monday night, as well as a burlesque on the unveiling of the Bartholdi Statue

Negotiations are pending for the production of A. R. Cazauran's drama, The Esmonds of Virginia-known here as The Fatal Letter, and in which Helen Barry is meeting with success in the British Provinces-in this city at the beginning of next season.

W. H. Crane was seen by a MIRROR reporter in the lobby of the St. James Hotel the other day. He was in the best of spirits and spoke hopefully of the prospects for the season. "We—that is, the great comedian, Stu art Robson, and myself—brought out The Merry Wives of Windsor at Pittsburg and She Stoops to Conquer at Cleveland, and both made pronounced successes," he said. "The author, however, was not called before the had to turn out the orchestra. The press spoke very highly of us, and the whole company played admirably. Our business has been splendid right along. I think we will do better this season than ever before. We shortly go South to play The Comedy of Errors, and as we have not been there for three years we anticipate splendid business

The first of the series of special matinees at the Madison Square Theatre will be held on Wednesday, Nov. 17, when W. D. Howells' dramatization of his novel, "A Foregone Conclusion," will be performed, with Alexan-der Salvini in the role of an Italian priest.

Harry Sargent's Shaughraun company has returned to town. The break up occurred down in Norfolk, Va.

A. R Waterman is busily engaged in get-ting up a company for Hoodman Blind.

On Saturday afternoon Wilson Barrett will give a miscellaneous matinee bill at the Star Theatre. He will appear in three short pieces

—Chatterton, A Clerical Error and The Color

The largest theatre party of the season is down for the Union Square Theatre on Friday night. Messrs. Bloomingdale Brothers have secured 475 places and invited their employes to see Miss Davenport's production of Much

The auditorium of the Bijou Opera House has been furnished with new mahogany and plush chairs. A brass railing has been put up back of the orchestra seats. The smoking rooms have been entirely refitted. The in-terior of the house now compares favorably with any in the city.

Franklin H. Sargent has just concluded a two weeks' visit to Chicago, where he de-livered several lectures. Mr. Sargent says he found in every legitimate company playing in Chicago during his stay one or more members of his School of Acting.

Jennie Yeamans is lying seriously ill with peritonitis at her residence in Thirty first street.

Adelyne Hynes (Mrs. Harry De Lorme has returned to town after a tour of the She played with the English beauty, Miss De Gray, in India, with George Rignold in Australia and as Helen in the Hunchback on an English provincial tour.

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The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

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Maginley with such force, kindliness, grace and
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Standard, Oct. 19, 1880.

Mr. Maginley is a good representative of the Bussel.

Mr. Maginley is a good representative of the Burton school of comedians. His acting was altogether natural, and he converts his everyday individuality into the character he represents. He brought to the character of the village preacher unctuousness and dignity, which showed that Uncle Bartlett, as portraved by him, was an original cleation.—Brooklyn Daily Times, Oct. 19, 1880.

The play of May Blossom received new life as presented last evening by B. r. jumin Maginley and his company at the Criterion. There is a general self-satisfaction in Mr. Maginley as Uncle Bartlet, a serece contentment that is infectious and causes the weary who behold him to lay aside their burdens and rest—or laugh. Uncle Bartlet is the personification of a class of preachers found in every rural community—a lover of the good things of life, illiterate, tender-hearted and faithful to the moralities. To take this part with a delicacy that is not irreverent or flepant; to simulate not the religious hypocrite, but the humble and truly good man of simple but inflex bic character, requires seculiar qualities; and it is perhaps not too much to say that Mr. Maginley "fills the bill." The relay introduces the audience to the simple, honest folk of a Southern fishing community, with scenery and stage-fittings for which the management deserve special commendation.

—Brooklyn Union, Oct. 19, 1800.

May Biossom, that touching hitle play which has been

May Bicssom, that touching butle play which has been seen on several previous occasions, was brought out at the Criterion Theatre last night under somewhat different conditions than for merly governed the production. Mr Benjamin Maginiey, who has been identified with the work since it was first performed at the Madsson Square Theatre, appeared in a different part from that in which he was so long successful. He assumed the character of Uncle Bartiett, and as the old ciergyman gave ample evidence of his ability in character painting. Mr. Maginley is a finished actor, and dose sverything he undertakes well, but in his new part he is seen to excellent advantage—N. Y. World (Brooklyn Ed.), Oct. 29, 2850.

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